

Athangled

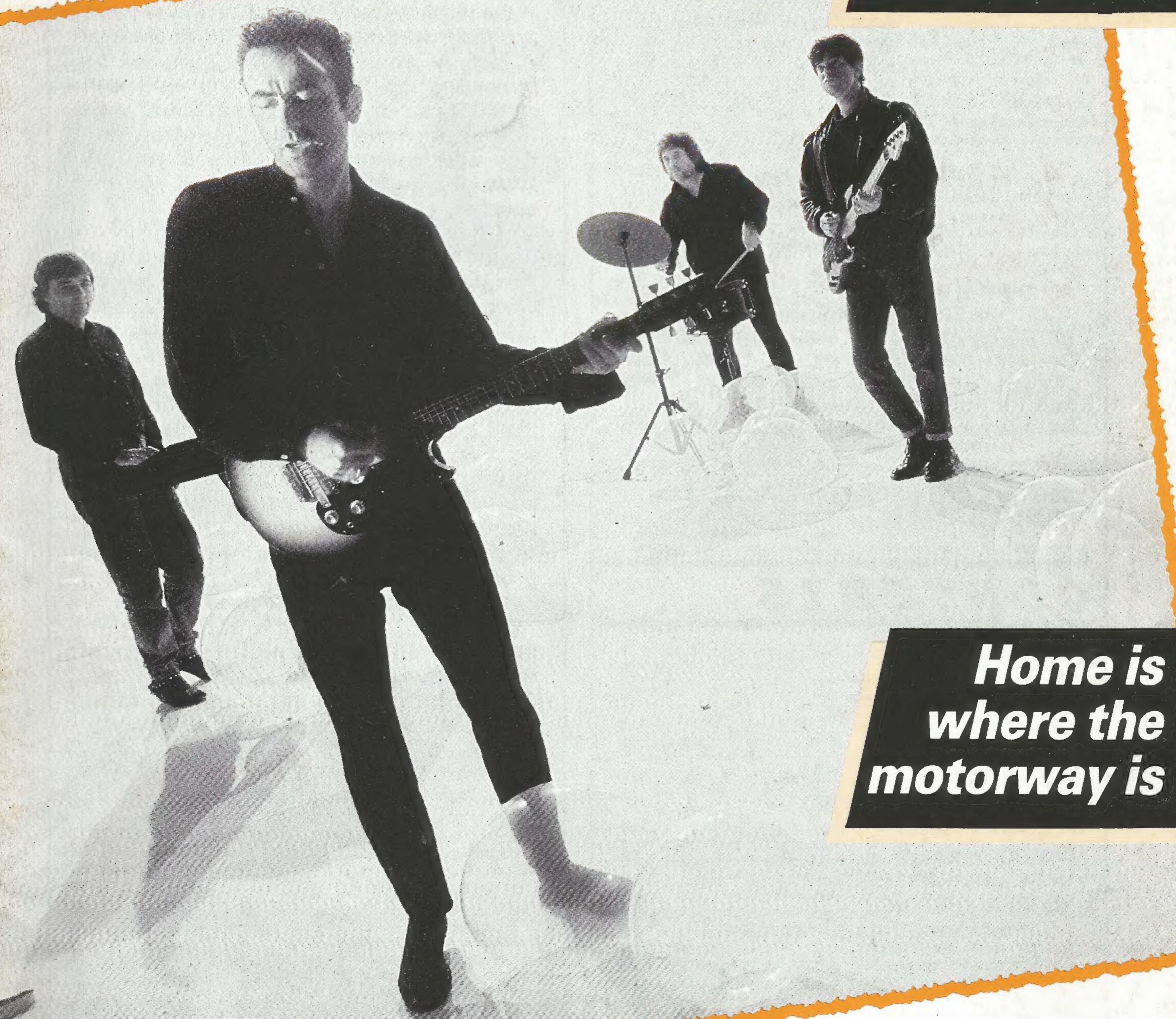
ISSUE No. 30

£1.75

*In this
Issue....*

*Sins in
the Flesh*

*Jet
Expose
Himself*



*Home is
where the
motorway is*

and more...

strangled

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JUNE 1990

STRANGLERS INFORMATION SERVICE

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Editorial

Hello and welcome to a new Strangled. This time we've hit the big Three-O. We've been inundated with articles and have had to leave an interesting interview between J.J. and Ruthinblack with PC 'X' until the next issue. The British tour was a complete success with just under a hundred thousand people coming to the shows and despite the usual bad press in the music papers, National and local press and radio were more 'honest'. Same as usual in fact. As you read this the band will be completing the first leg of some European dates. Those of you who sent in S.A.E.'s will have received prior notice of these dates when they were confirmed and some of you, we know, will be hitting the Euro-trail with the band.

August 11th has been confirmed for a date at Alexandra Palace, London. At the time of going to press, we also know the Godfathers are on the bill, but no other details are available. Looks like dates in U.S.A. and Canada will be confirmed for the latter part of August going through to September, since there is very strong interest there. As usual if you want much more up to the minute information, then a letter with an S.A.E. stating precisely what you wish to know is the best bet especially since the vagaries of printing Strangled (especially with a new printer) and actually getting it out on time to coincide with a Stranglers event are well known to all!

The album '10' has gone gold despite many of the records higher in the charts selling less. Such is the chart in the U.K.! Any praise, complaints or articles are always welcome. Bye for now!

Ed.

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Please include a stamped addressed envelope with all enquiries.

strangled

NEWS extra NEWS extra



OUTSIDE TOKYO, the magazine of S.I.S. Japan, has been running now for nearly 13 years. We send our very best wishes to Rieko Maruki, and Makiko Kasai (both pictured) who run it together. Their address in Japan, in case anyone wishes to make contact is:

S.I.S. Japan
c/o Makiko Kasai
7-18-14 Imaizumida
Kamukura, Kanagawa
Japan

S.F.I.S.

S.F.I.S. France has changed address. Frank Legrand and Isabelle who had been running it have had a baby girl, Audrey. (CONGRATULATIONS!) Running the magazine, La Folie, and running the French information service was getting too much. So, the French Standard Bearers are now based just outside Lyon and the magazine is known as ROCKINBLACK. The address is:

ROCKINBLACK
16 Rue du 8 Mai 1945
Bel Air
69800 Saint Priest
France

Bonne chance mes braves!

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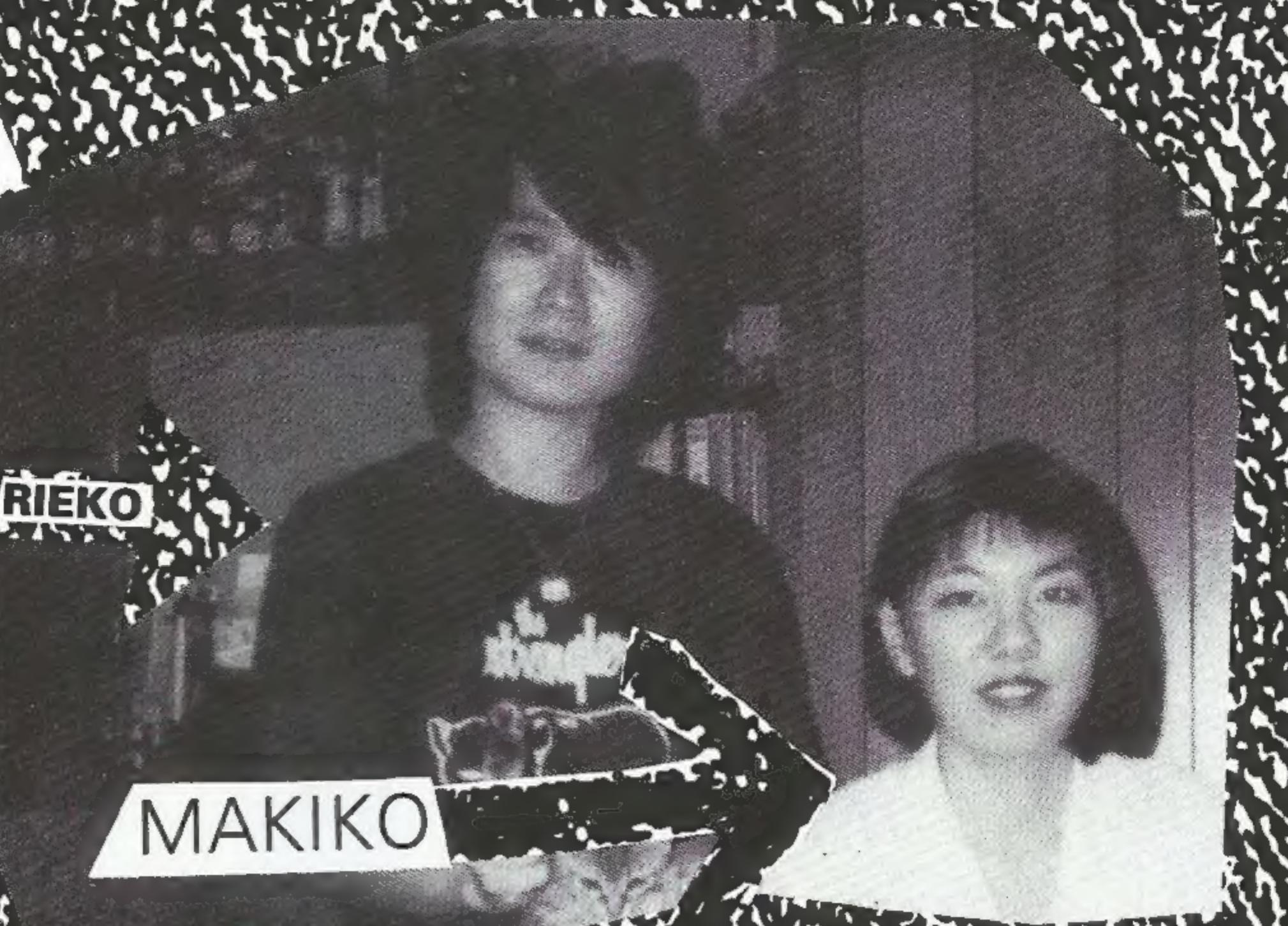
PICKETTS LOCK CENTRE Picketts Lock Lane, Lee Valley Leisure Park, Edmonton, London.

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Speaking of babies we'd also like to send our congratulations to Sarah (you might remember her as Saz of S.I.S. fame) and Andrew (one of J.J.'s karate students) on the birth of their daughter, Amelia (pictured with mummy). Saz and Andrew met during the preparations for the Bathtub race. All our best to the three of them.

Vinny McGrath, one of our subscribers, and one of the top Thai boxers in the country, is competing in the tournament advertised. We wish him all the best and hope you do too.



We've had requests to have more girls displayed on these hallowed pages. Seems like The Stranglers aren't sexy enough. So here's a girl and a half (STOP THAT SEXIST STUFF RIGHT NOW - Ed), and well may she look pleased with herself. Because apart from appearing on page 3 of Strangled, she has won the competition which featured on the UK 96 Tours Programme. Ms. Sammie Lake of Leicester has now, not only increased her subscription to number 36 (circa AD 2000), but has also won a Rat T-shirt. Talking of which did anyone open their April 1st Sunday newspaper to be confronted with scenes from the previous night's anti-poll tax riots in London? Did anyone notice the chap at the front with a large piece of what appeared to be scaffolding?

Did anyone notice the T-shirt he was wearing?

Those of you who were going to the second Brixton show on March 21st might have been aware that a poll tax demonstration was scheduled for the same night in Brixton. Imagine our surprise, therefore, when the news bulletins that day declared that police had decided to postpone the demo on account of The Stranglers concert. Just as well, actually, considering what eventually happened.....

Also, the winner of the Logic Problem in Strangled 29 was Ian Jedlica of Huntingdon. He is now the proud wearer of a Small Logo sweatshirt.

And for all you British criminals on the run in the sun and any Spanish readers we now have S.S.S. (Stranglers Spanish Service). Over to you, Fran.....

Hello everyone from sunny Spain, my name is Fran Anderson and I have lived here now for just over a year. I've always had the idea that the people at S.I.S. had an excellent life, but lately I have realised that there must have been something missing, yes, you've got it - 'Sunshine'.

S.S.S. will run on the same basis as S.I.S. with band interviews, reports, reviews, etc. and even some surprises. When I first discussed the service with J.J. he said something which has finally become clear, you have to be COMMITTED.

Hasta luego,
Fran.

39D Urban Alkabir,
Campello, Alicante 03560,
Spain.

JACK IN BLACK

WRITTEN AND
DRAWN BY
GLENN FABRY
AFTER A LONG
AND SLEEPLESS
NIGHT IN 1990.

SCENE: A HOUSE IN SHEPPERTON. A LONELY TORTURED FIGURE WORLTHES AGONISED IN FRONT OF A DESK. LIGHTNING FORKS ACROSS A MIDNIGHT BLACK SKY.



THE FIGURE TEARS MADLY AT HIS WILD AND MATTED HAIR AND GNASHES HIS TEETH IN FRUSTRATED DESPAIR.

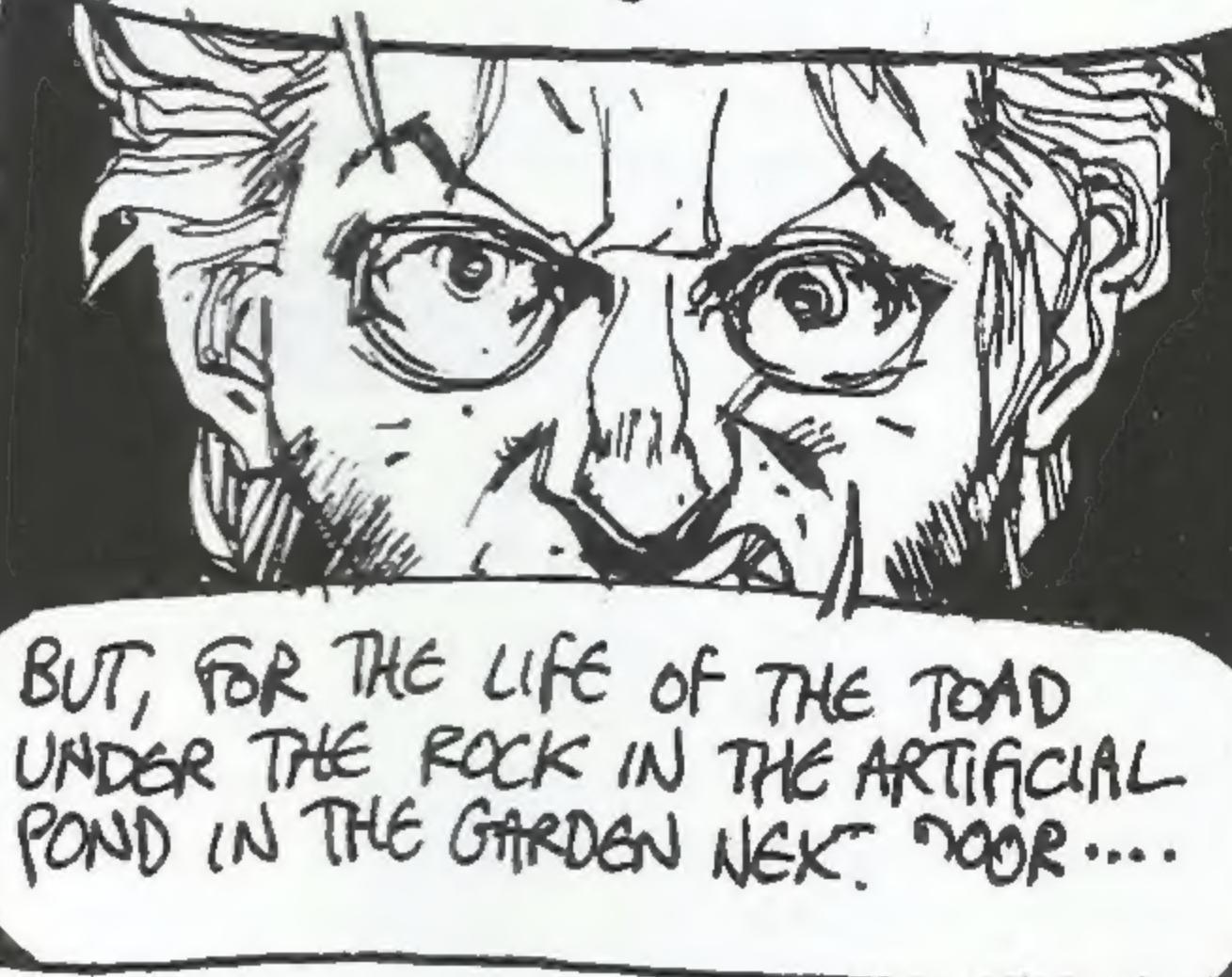


WHO COULD IT BE, THIS STRANGE AND ANGULAR CHARACTER, SO OBVIOUSLY SUFFERING THE TORMENTS OF A DARK NIGHT OF THE SOUL? BUT, OF COURSE, YOU GUYS SHOULD KNOW ALREADY....



YES, THAT'S RIGHT, IT'S ME, GLENN FABRY, THE GUY THAT'S BEEN DRAWING THIS SHIT FOR THE LAST SEVEN YEARS! NOW IN ALL THAT TIME I'VE HAD TO AT LEAST TRY TO BE FUNNY ABOUT ALL SORTS OF THINGS THAT GET FEATURED IN "STRANGLED"....

KEITH FLOYD, THE I-CHING, NINJAS, CANNIBALISM, INDIAN ASSASSINS, TORTOISES, HOLLAND, BATH TUBS, RECORDING STUDIOS, ROGER COOK, MUSCLE BUILDERS, LOVE, GIANT EARS, SKIPPING ON CUSTARD IN CATFORD, BODY OIL - THE LIST GOES ON AND ON (AND THEN STOPS).



BUT, FOR THE LIFE OF THE TOAD UNDER THE ROCK IN THE ARTIFICIAL POND IN THE GARDEN NEAR... DOOR....

...I CAN'T THINK OF ANYTHING FUNNY TO SAY ABOUT THE BASTARD

POLL TAX!

(I'M NOT STEVE BELL Y'KNOW!)



IT'S THE PEOPLE UP AT 'STRANGLED' J.B... THEY WANT ANOTHER ONE OF YOUR "AMUSING" ESCAPADES, ALL ABOUT THIS POLL TAX THINGY.... AND I DON'T HAVE A SINGLE "HILARIOUS" IDEA!



...I'M SURE AS SHIT NOT GOING TO PAY IT!



NOTE TO THE READER...
JACK IN BLACK IS A FICTIONAL CARTOON CHARACTER, AND AS SUCH IS EXEMPT FROM PAYING THE COMMUNITY CHARGE, ALONG WITH OTHERS SUCH AS THE QUEEN, NUNS, MONKS, FOREIGNERS LIVING ABROAD, SCOTSPeOPLE, + OTHER PEOPLE WHO'RE NOT GOING TO PAY IT, KIDS AND THE VICTIMS OF ALZHEIMER'S DISEASE (BUT APPARENTLY NOT THE RECENTLY DECEASED). SEE YOU NEXT TIME, MAYBE.

IN SEARCH OF PARADISE

A. D. STAGLIS

The collapse of 'communism' in Eastern Europe has been heralded in the West as 'the end of history' or 'the final defeat of socialism'. In actual fact, it is quite the opposite: the revolutions of 1989-1990 represent the beginning of the end of the capitalist system throughout the world and the first tenuous step on the road to global communism. The apparent contradiction of these statements should not surprise anyone with even a slight familiarity with the nature of capitalism – itself rife with contradictions – or those who recognise the absurdity of the now defunct systems of Eastern Europe (or, for that matter, any other self-proclaimed 'communist' country) being regarded in any way as examples of communism.

The outward trapping of the crumbling 20th century 'communist' systems do, admittedly, resemble the nature of communist society as envisaged by the 'founding fathers of scientific socialism', Karl Marx and Friedrich Engels, in terms of their ideas about the centralization of the forces of production, (finance, transport, communication, etc.), state planning of the economy and restrictions on private enterprise, etc., but there the resemblance ends. For the most fundamental aspect of Marxist Communism, in the words of Marx himself, 'may be

As a follow-up to his article in *Strangled* 29, 'Euroman cometh – 1992 & all that', which created a lot of interest, we welcome another contribution from A.D. Stalglis.

summed up in the single sentence: 'Abolition of private property.' That is not to say that a government which declares private property illegal and therefore ostensibly 'abolishes' it has created a communist society. It **is** to say that only when the conditions prevail that enable the abolition of private property to **benefit** society have been achieved will communist society come into existence. And the only method of creating such conditions is to allow the capitalist system to spread to every corner of the globe until there is no-where else for it to go. Only then will the capitalist system inevitably collapse, having created the material wealth to enable the smooth (and at this stage obvious) transition to communism. Why will this occur? Because of the inherent contradictions of capitalism identified by Marx and Engels.

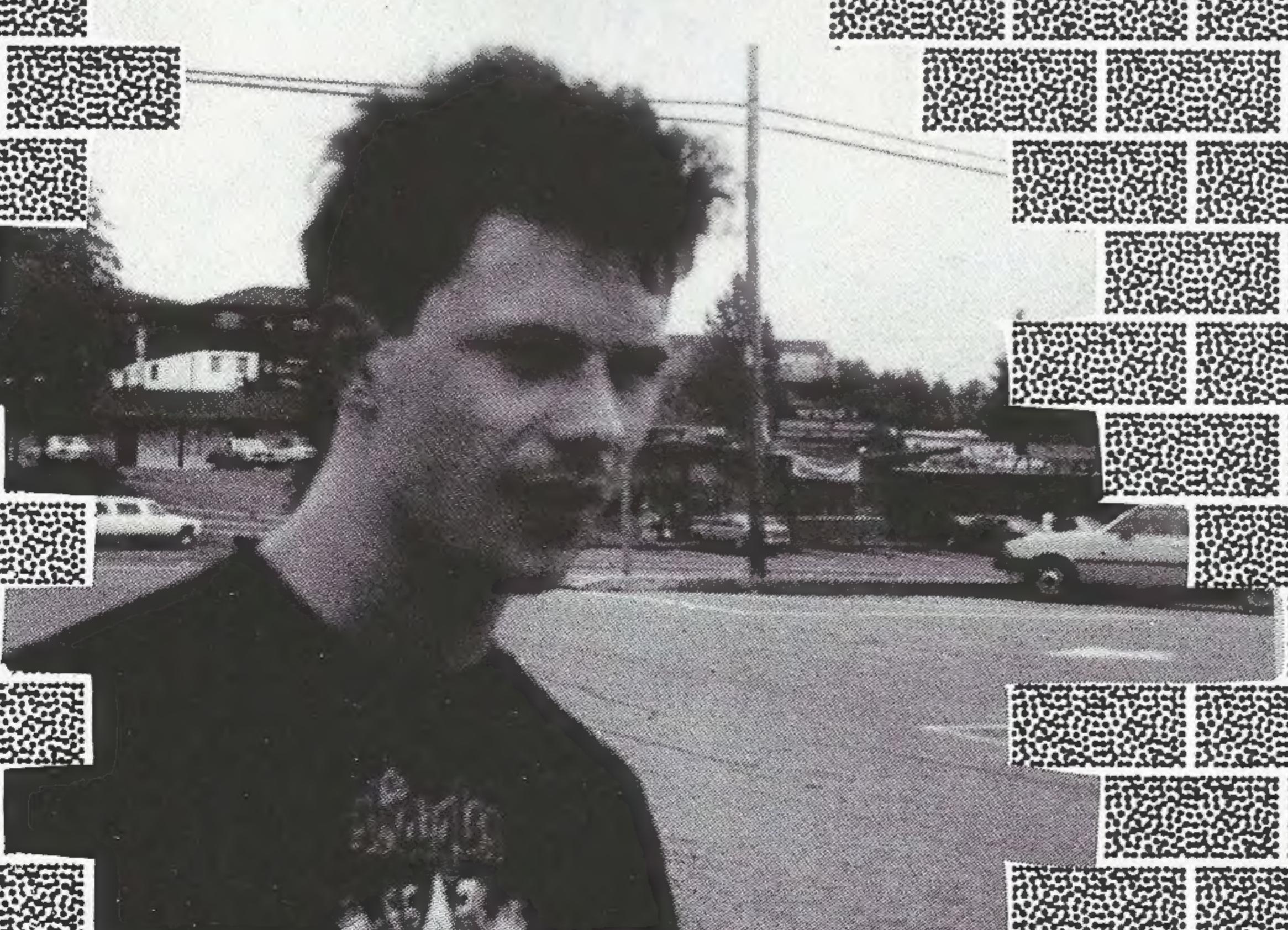
In brief, capitalism is a commodity-based MARKET system. Labour power is itself a commodity which the worker sells to his/her employer. The employers (capital) buy labour power to make profits. They make profits to increase their capital, the capitalist system must continue to expand – to find new

markets, new methods of production which maintain profits and thus maintain the need for workers (who use their wages to consume the products of their labour). The long-awaited but inevitable 'crisis of capitalism' will only occur when there are no new markets in which to sell the products of capitalism, no new workforce that can be exploited more than any other (as now, where Western workers benefit at the expense of Third World 'sweatshop' workers) and no pseudo-communist bad example to use as a propaganda tool to claim there is no alternative to capitalism. The lack of new markets and new workforces to exploit leads to no new investment opportunities. With no prospect of increasing capital there is no requirement for labour-power. Hence, worldwide mass unemployment and the eventual worldwide proletarian revolution that turns the crisis of overproduction in capitalism into the paradise of equitable distribution in communism. Hand in hand with this is the development of political integration which we see happening before our eyes in Europe. This political union of the world is inevitable, because of the growth of multi-national corporations, and environmental reasons. Socially, 'the world must prepare itself to herald the advent' of internationalism, one-worldism and the destruction of nationalities. And environmentally, international agreement must be sought to minimalise the destruction of the environment that is an inevitable consequence of the continuing expansion of capitalism. This is why the demise of the so-called 'Socialist Bloc' is so urgent and must be encouraged – delaying the crisis of capitalism any longer than necessary may result in it happening too late, after the planet's environment has been irretrievably destroyed. Hence, we must await impatiently for the insurrection of the capitalist system into the Soviet Union and China, the last two obstacles on the road to global communism: the abolition of private property, the demise of money as a means of exchange and the maximisation of the world's resources to meet the needs of the whole global population.

Stranglers of the world unite!

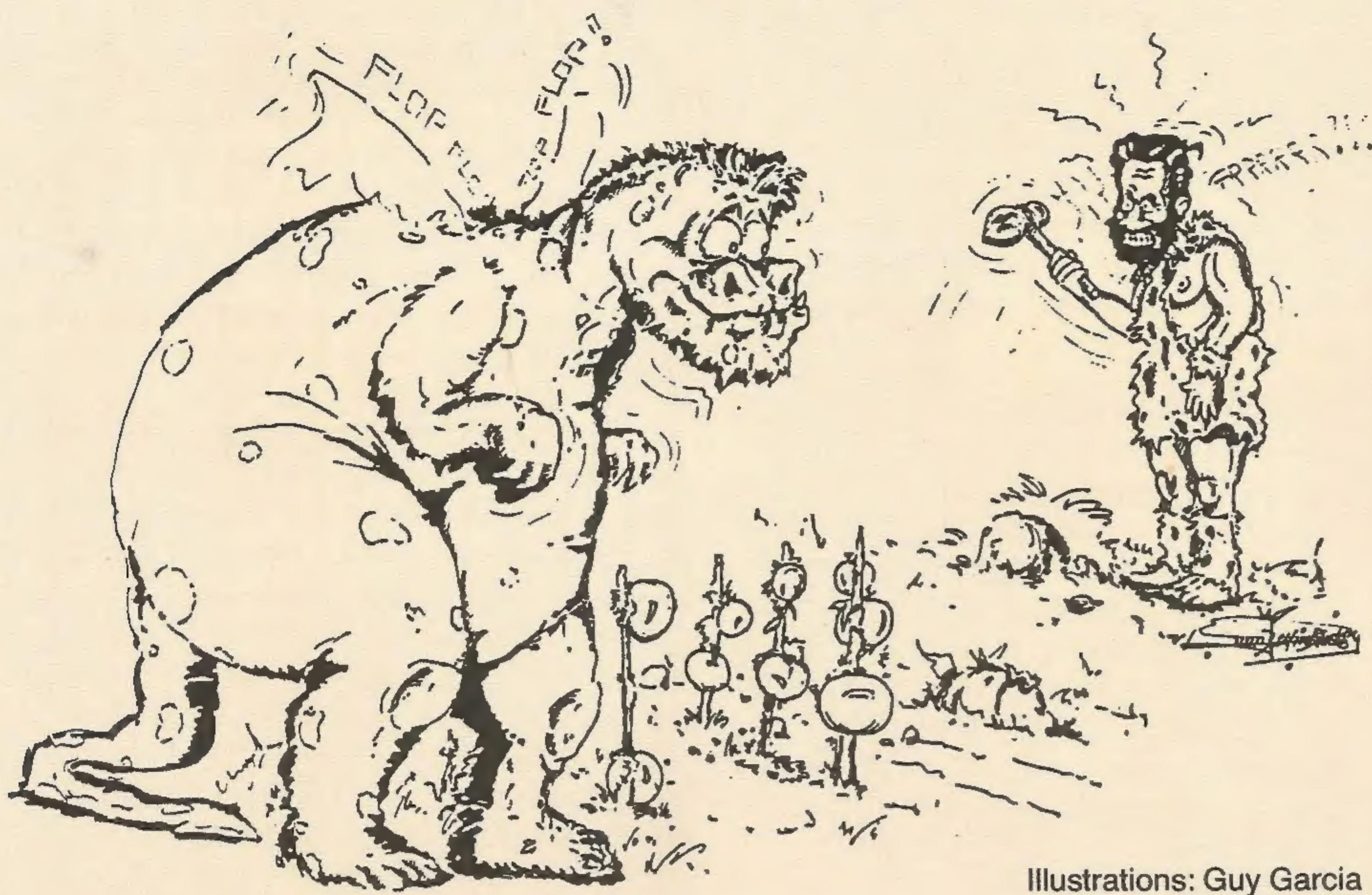
Acknowledgements:

- F. Engels – 'Principles of Communism'
K. Marx – 'The Communist Manifesto'
P. Sweezy – 'The Communist Manifesto after 100 Years'
(Modern Reader Paperbacks, 1964)



THE DRAGON THEORY

(or how not to succeed in aeronautics)



Illustrations: Guy Garcia

Throughout the World's civilizations there have been countless references to that mythical beast, the Dragon. Although nobody has yet succeeded in excavating the remains of such a creature, its popularity in legend, besides its legendary unpopularity, rather suggests that there must have been an element of truth in the stories. I therefore feel that the time has come for the recognition of the Dragon as a real, if extinct, animal and not merely the invention of the minds of certain drug-crazed examples of early man.

So what do we know about dragons? Less than we know about golf maybe, but more than we know about the logic behind bus timetables. All of the historical records of dragon sightings agree on a number of points. They could fly, breathed fire, and were partial to living in caves. In addition, dragons were notoriously tricky things to kill since it was necessary to stab them in exactly the right part of their chest to avoid being burnt by their corrosive blood. The other feature that made them particularly unpopular was their unnerving habit of setting fire to villages and making off with the occasional virgin.

So how do we explain all this? To begin with, we have to look back in time to the point in evolution when animals first considered flight as a practical means of transport. Whilst the rest of the World's fauna was busily developing wings and feathers, the early dragon was secretly engaged in pursuing an altogether different concept. The hydrogen balloon. Biologists tell us that it would be possible for a creature to have a large quantity of hydrochloric acid in its blood which would be prevented from damaging the rest of its body by mucous membranes in its veins. Rather unpleasant, but feasible.

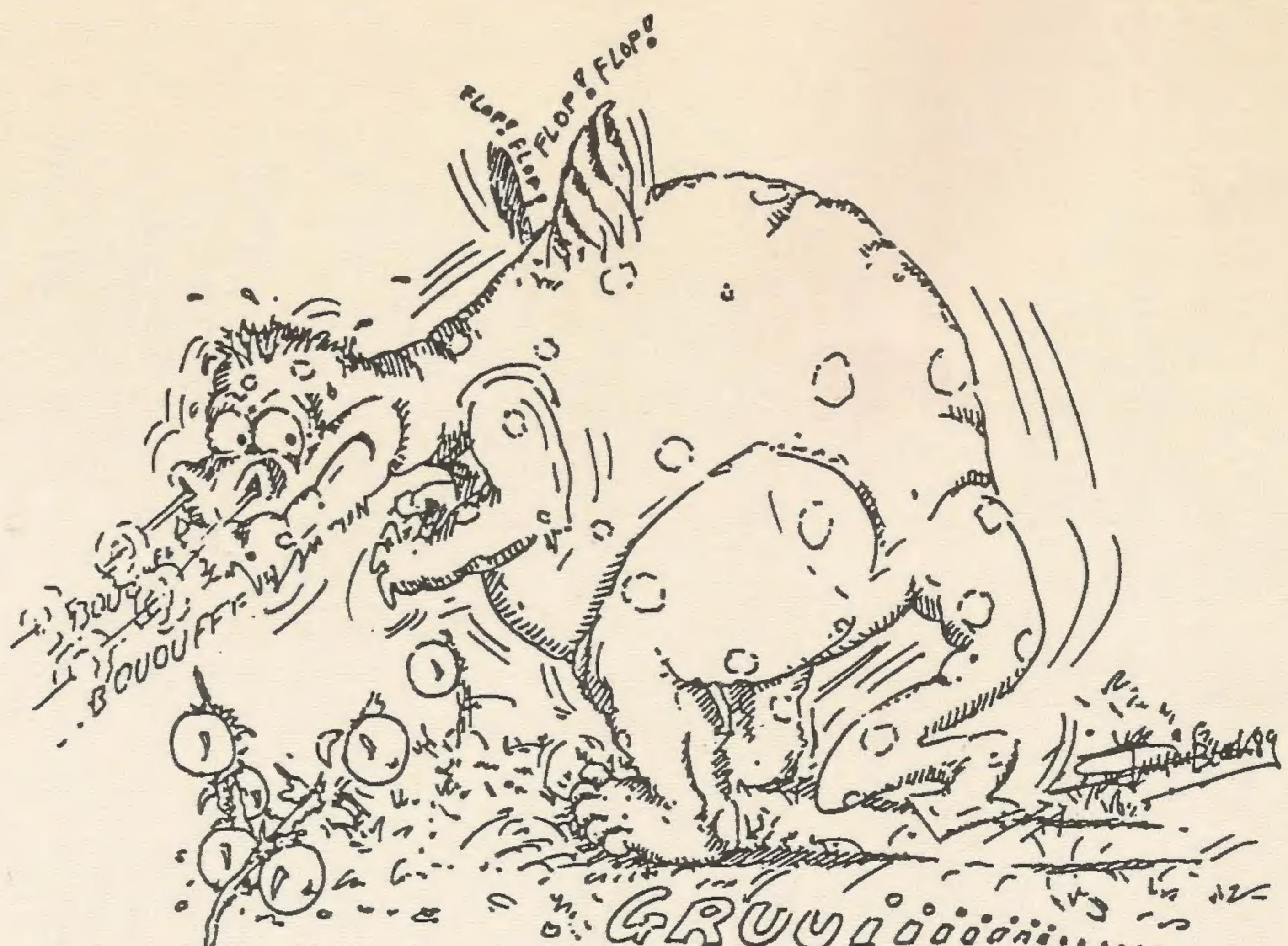
and any small spark could cause a massive explosion. So rather than rendering itself prematurely extinct, the dragon developed a way of burning off any unwanted gas by making a controlled spark in its throat in the same way that a firefly or glowworm does. To the observer, therefore, the dragon would periodically **BREATHE FIRE!**

Imagine now, our friendly dragon setting off in the morning to do a spot of foraging maybe. Although it could float quite effectively, thanks to its gas tanks, its steering would have probably been less than perfect. Even with the addition of small fins or wings its progress is likely to have been exceedingly unpredictable. Early man would have been gripped with a sensation of *déjà vu* as he watched a dragon trying to land. If a village was unfortunate enough to be in the way, however much the dragon wanted to avoid it there would have been precious little it could do and it would have crash-landed amid a wild flapping of wings and bursts of flame as it bounced to a halt. As for the virgins, I suspect these stories were as a result of general bad feelings amongst the villagers as they watched the apologetic dragon career off into the distance, periodically crashing into trees and low hills.

Et voilà; the Dragon Theory. The details are all biologically possible, and such a creature could potentially have evolved. So why are there no bones or fossils of your bloody dragon, I hear you say. Ah ha. When a dragon died, either from natural causes or by the sword of some irate prehistoric man, the mucous membranes would have broken down allowing the hydrochloric acid to flood out and dissolve away all the bones and skin, thus leaving no trace of its existence.

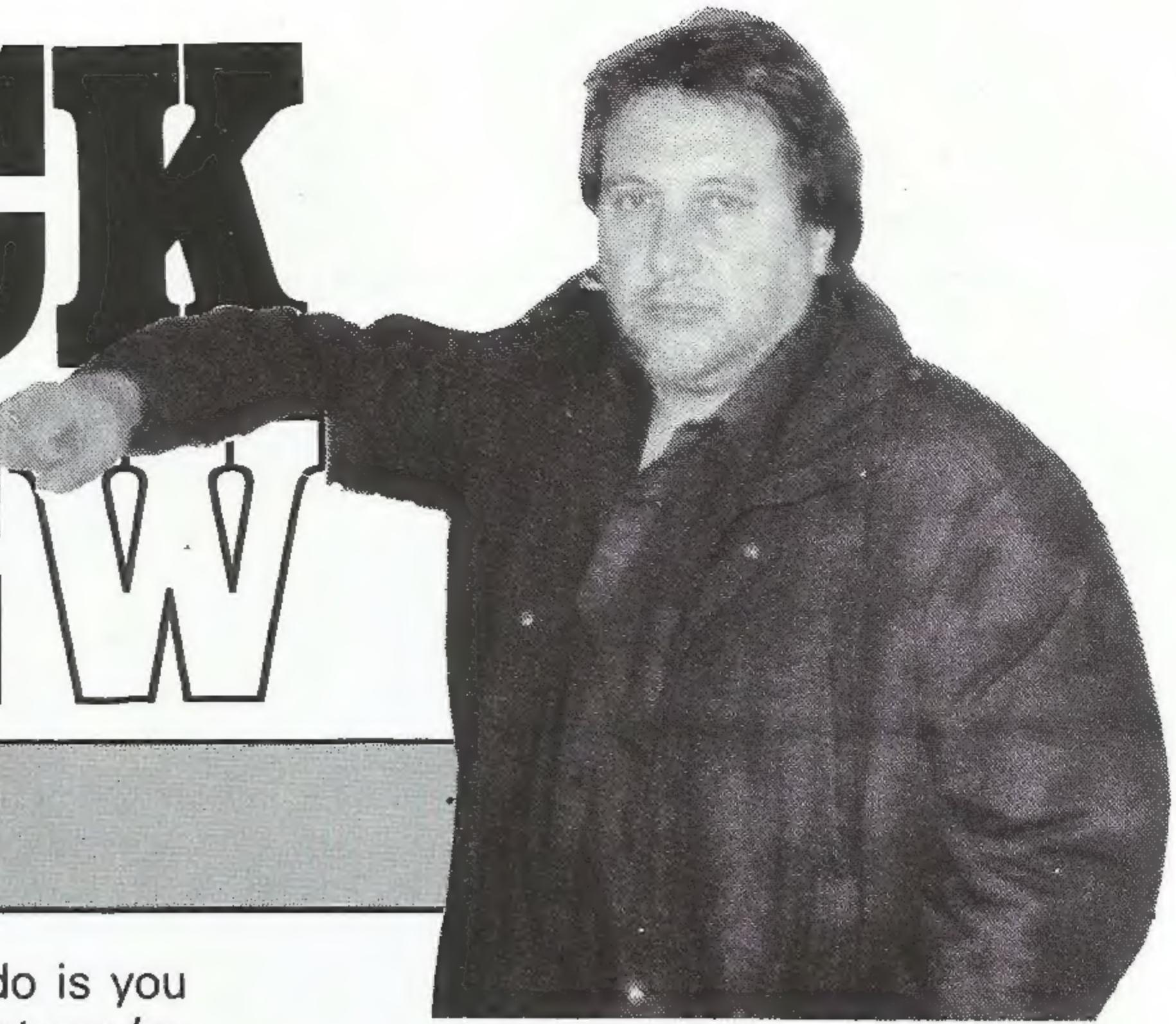
Personally I like to think that the dragon did exist. If ever there was an animal which disputes the existence of an omnipotent God, then this must be it.

Alex Gifford



JET BLACK INTERVIEW

Ruthinblack 18.8.89



Ruth: It's been quite a while since you did a major tour of the UK. Do you still enjoy touring?

Jet: Do we still enjoy touring? Well, at the start of any tour, yes it's stimulating and exciting, and then I think you know, if a tour gets too long, it becomes less and less exciting because inevitably the excitement will wear off like anything.

Ruth: What made you decide to play Northern Ireland again, after, what was it, a seven year gap? Will you go back there again?

Jet: Well, I'm sure we will go back there again someday, the only reason we haven't been there for some time was because we'd made several attempts at playing there and we could never get anyone to put us on there. I mean we wanted to play there and every time we do a British Tour we try and book there but the promoters there were saying no we don't want The Stranglers, they're nothing but trouble, that sort of thing. I think the last major incident was written about in Strangled, I presume you read that, and (pauses) what are they called, the Irish band, with The Unforgetable.....

Ruth: U2!

Jet: U2 Yeah! (laughs) I mean they asked us to come and play at that big show do you remember about four years ago was it? I mean they wanted us to go, but you know, we have met them and they said it would be great if you guys could come and play and we said yeah we'd love to and the promoters said no way, we're not having that band here.

Ruth: Was that because of your old reputation?

Jet: I presume so, yeah. They said, no there would be trouble if The Stranglers come, well funny enough there was trouble, did you read the press, there was a riot and somebody got stabbed or something, so I mean it was ironic, but you know, it sort of went to prove that the story was whatever happens can actually happen without The Stranglers (laughs!).

Ruth: Are there any countries in particular you like touring?

Jet: No, I think when we go out to tour abroad I think the feeling is usually the same. It's a new adventure, even if you've done it before, because the

unique thing about what we do is you don't actually really know what you're gonna expect. You might get to wherever you're going and find that no-one's come to see you, or that maybe they hate you, or, you just don't know do you. So, from the point of view of whether one wants to go somewhere to tour then I think the excitement is initially the same, I mean it's exciting to go there, it's like stepping into the unknown. I think probably the least exciting in fact are the places you've probably done the most, because obviously you're more familiar with it, it's probably true to say that, I suppose for any band, is to go where you've never been before. Even in countries to go to a new town is exciting, I mean you really don't know what to expect.

Ruth: Where would you like to go that you haven't been to before then?

Jet: Well actually I'd like to go to Hong Kong while it's still British, we almost made it a couple of times but it sort of got blown out and of course we've never been to New Zealand, yet we've been to Australia, we'd like to go there, and the other possibility which has so far evaded us which is a little bit exciting is South America, it's also pretty risky as well, I believe you can go broke there but, nevertheless it's somewhere we'd like to go because we've never been there.

Ruth: So, you would actually risk going to South America even after what happened to you in America with all your stuff getting ripped off in 1980?

Jet: Well yes, I mean I imagine South America is totally and utterly different from North America and we've been back to North America several times since that incident, I mean that in itself wouldn't put us off. But South America is just a different kettle of fish altogether. There aren't too many places you can play, I mean there are bands who go to certain centres like Rio and Caracas and what have you, that would be a great challenge, I'm sure we'd all like to do it, it's a question of being able to do it and not go broke you know.

Ruth: Right, the new album, why is it that there's such a long gap these days between albums?

Jet: Because, they're not finished until they're finished (laughs!).

Ruth: Is there a reason for that though?

Jet: Well, I suppose it just takes us longer to do it. I mean in the early days our first few albums were recorded after quite a long period of touring and writing and touring and writing and no record releases, at the beginning we didn't have a recording capability. So when we finally got a record company interested we'd got all these songs which we knew backwards and it took us days literally to record them, but that isn't true anymore. It takes longer to get things together whereas we used to go out every night and were well versed in all the ideas we had. We'd played them so many times, but that isn't the case anymore, I mean we can't be forever going round and round Britain and round and round Europe touring. So the opportunities for putting together something which you are proud of and want to release as representative of what you do, the process just gets longer and I think you get more critical as you get older. So it takes longer.

Ruth: Who's producing it?

Jet: Well as I speak to you at the moment, I can't honestly say, I mean we've a lot of quite advanced, what should really be regarded as sort of demos, and we know we've got some very exciting tracks, well, at least tracks that excite us and we're actually at the moment in the process of finding who we can work with to produce what will make us feel satisfied as a finished product.

Ruth: So you're not actually going to produce this one yourselves, like Dreamtime?

Jet: No, well, Dreamtime was produced in association with Mike Kemp and we're looking for someone to work with now, Mike isn't available, I thought he was great, but we need somebody else.

Ruth: When you're recording a new album these days do you all go into the studio together at an early stage or do you go in separately and lay down your individual parts?

Jet: Yes, usually the latter we tend not to be in there together all the time although it would be wrong to assume that every time we do a song it's done the same way, it certainly isn't, there are occasions when we feel we need to go



in and play it together and rehearse it, but then after having recorded it initially we like to re-record certain parts separately. Hours and hours are spent with just one person doing what he wants to do and getting it the way he wants it to sound.

Ruth: Is it harder to find fresh ideas to write about collectively?

Jet: Well, I think I can say that one of the greatest assets we have always had is the ability to have plenty of song ideas. What is less available to us is the certainty that we're putting it together in a sort of inspirational way, I mean getting the thing to hang together as a work of art which is right for our career isn't quite so easy, but the basic song ideas have never been a problem, it's wrong to say compete, but there is a certain competition that one needs to retain one's musical credibility with each release, it gets harder and harder to accept what we've actually done and what we've actually recorded is what we should be doing at this moment in time, but that's nothing to do with the song idea, we can easily recognise the songs that we've got together that should be recorded, it's how you record it you know, because time doesn't stand still and I think the public expect certain sorts of standards of performance, sound, technologically speaking, stuff like that and although our initial object is always to find something that satisfies us, it does get more difficult to agree about what is actually right for us now.

Ruth: Do you regard yourself as a session musician these days, what I mean is, all the other members of the band have external musical adventures and you're the exception. So are you a part timer?

Jet: Well, I certainly don't regard myself as a session musician, I'm not good enough, I'd be surprised if any of us

were actually. I think I'm good at what I do, but I couldn't sit in a studio and somebody say oh, play this and I play it, you know I'm good at what I do. And am I a part timer. I don't know, how do you define that in the context of contemporary music?

Ruth: Well the rumours that are flying around are that you're not interested in the band anymore and you just come in, lay down tracks in the studio for the album and off you go again, whereas all the others are involved in other things, like Dave and JJ with the Purple Helmets and Hugh's got his solo career, it's one of those things that get whispered around you know!

Jet: Well, I mean the Purple Helmets are nothing to do with me, whatever Hugh does outside of the band is nothing to do with me. I do whatever is necessary as regards The Stranglers and so do the others, so in that sense nothing has changed.

Ruth: Were you influenced by any other drummers? Are there any in particular you admire?

Jet: No, I never listen to drummers. I think just listening to someone playing drums is usually quite boring. I like a good song, you know, something that makes that thing click in the brain that makes you want to hear it again, that's exciting. I never sit down and think oh what a great drummer, because most of the time what you hear on records isn't actually a drummer doing what a drummer can do, because of technology, you understand that don't you?

Ruth: Yeah, I do.

Jet: Just listening to drummers I think is totally boring.

Ruth: So what actually made you decide to play drums, why not guitar or something?

Jet: Well, when I started playing drums I was a different person, you know as you get older your view of the world and everything changes, I really wanted to be a drummer, I wanted to be a session drummer. I don't now (laughs) but I did then! But eventually I got into doing what I do now and I find that really exciting, outside of doing what I do, I don't want to sit around banging drums all day long; I've got other interests in life.

Ruth: The band have often written about current affairs and topical subjects in the past, are there any major issues that have dominated The Stranglers writing on the new album?

Jet: Not in the sense that the album has acquired a theme. You mean politically or....?

Ruth: Yeah, you've recently written about aborigines, and on the Raven, the Shah of Iran, things like that.....

Jet: Not as a total album concept, that's not true, but I suppose you could apply that to each song in its own way, but again each one is different and I think we've always been like that.

Ruth: What's your opinion of the new album?

Jet: Well, of course it doesn't exist yet! (laughs) So, I mean that would kind of be pre-judging the issue. Knowing as I do some of the material that is likely to end up on it does become an album, I'm excited by it, we've got some very exciting ideas, but they're not finished yet, so it's the wrong time, you should ask me this about a year after it's actually come into existence.

Ruth: I will! Okay, have you been working with any other bands or done any production work for anyone recently?

Jet: No!

Ruth: Are there any projects you're involved in?

Jet: Musically?

Ruth: Yeah,

Jet: No. Just the band. I'm married to The Stranglers and musically that's all I've been involved in since the last one, it's involved quite a lot of time and it's going on, it's an ongoing situation, we still haven't finished yet.

Ruth: What's your relationship like with your record company these days?

Jet: I'd say it's probably about as it's always been.

Ruth: Is that good or bad?

Jet: Well, it's pretty good, I mean they've always been pretty good. We've always been good to them. We try and give them what they want and they try and give us what we want (laughs).

Ruth: Is there anything in the current music scene that you think warrants any interest?

Jet: By who?

Ruth: By anybody. Is there anything which has grabbed your attention that you particularly like?

Jet: Well, I've got to tell you that I'm not one of these people who sit down glued to Top of The Pops every week, certainly not one who reads the Melody Maker every week, I mean my awareness of what is actually happening is restricted to what I hear on the radio when I'm driving up and down the M4 or the M1 for that matter, because when I'm not working on The Stranglers, talking to people like you, or recording or working on creating songs, when I'm not doing that I'm doing something totally different, like growing tomatoes or something important like that!

Ruth: Ah, so it's true!

Jet: Or just thinking, so I'm not a music boffin, I don't hang out in clubs checking out all the latest bands, I'm just not that kind of a person you know, I find what I do exciting, and I think I'm the sort of person that if I involve myself 24 hours a day in music 365 days of the year, as a lot of people do, one can argue it doesn't affect their work, I probably would go mad, I do need to get away from it, and so at the same time I would find it very difficult to be honestly critical of what's going on, because the only time I really notice what's going on is when a song grabs me and I want to hear it again, and that can be the weirdest thing and it's not in the sense that I'm a fan of any particular band, when I hear a song I like, I've got a song I like, you know. So don't come to me to find out what's going on, I don't think it's important, I mean how could that affect my life? It doesn't affect my life, the only thing that affects my life is what we do and I like to devote 100% of my energy into that, not in criticising or copying what other people are doing.

Ruth: Fair comment! You're known as the archivist in the band, and those who went to the Launch Party a few years ago may remember your cuttings collection. Do you still keep a record of Stranglers activities?

Jet: Yes.

Ruth: What made you start?

Jet: Well, I suppose at the beginning it was I suppose one was excited to read what newspapers were writing about you, it seemed really novel writing about us, and I suppose one's ego demanded to know what they were writing about us. So we stuck it all in the book, but after a period of time it became more a habit than a necessity, but over the years in fact having these archives has been quite useful at various times and now it's done just as a matter of routine, in the hope that there may be some stage in our career when that archive material might be useful. Again I think the motives have changed as we've matured.

Ruth: Do you collect anything else?

Jet: I'm not a collector.

Ruth: Without getting too personal, what spare time activities do you have?

Jet: Well, I design furniture.

Ruth: Do you, what sort?

Jet: Mine! (laughs). Yeah, I design and make furniture.

Ruth: How long have you been doing that for?

Jet: Well, I'm a cabinet maker, joiner, draftsman, designer by trade, and in the spare time I have that's what I do, I mean sometimes on a plane I sit drawing what I'm going to build for my dining room, I've been working on it for 15 years now, so it's a slow process! (laughs).

Ruth: So, you've never thought about opening your own business marketing the Jet Black Collection?!

Jet: No, I'm not interested in it in that way, although it's something I could do, but it's only exciting as a hobby, it wouldn't be exciting as a business.

Ruth: Have you considered writing another book? There was talk a while back that you were considering writing a good food guide, is that right?

Jet: That was a hell of a while back, and in fact it wasn't a good food guide it was a bad food guide! That was well, you're talking about what nine or ten years ago, and the idea at the time was that we were a struggling band driving up and down the M1 living out of motorway service cafés, and you know what they're like, well they're not as bad as they used to be, but they used to be terrible and it was so frustrating having to eat all this bad food that I felt it would be a good idea to do the opposite from what everyone else was doing, but just at the time when I decided I wanted to do that we actually started touring abroad so much that I was completely out of touch with Britain and the idea fizzled out, it never happened. But I don't think I'd want to write a good food guide

there are plenty of other people doing that anyway, and as for writing a book, no there's nothing actually in front of me at the moment that I'd want to write about.

Ruth: Are there any songs from the past which you think have stood the test of time?

Jet: What of ours? Well, it's not for me to say, is it?

Ruth: Well, do you think any of the earlier material has dated in any way?

Jet: Well, of course it's dated. I mean it's dated from the day it's released, it's inevitable. Whether it's still listened to in the future is anybody's guess I don't know. I think it would be conceited of me to even concede that it might be, I mean how the hell do I know. Each record is a statement of a little moment in history, whether people continue to be interested in that little moment in history in the future is anybody's guess.

Ruth: Will there be any large event to mark the 15 year anniversary of The Stranglers beginnings?

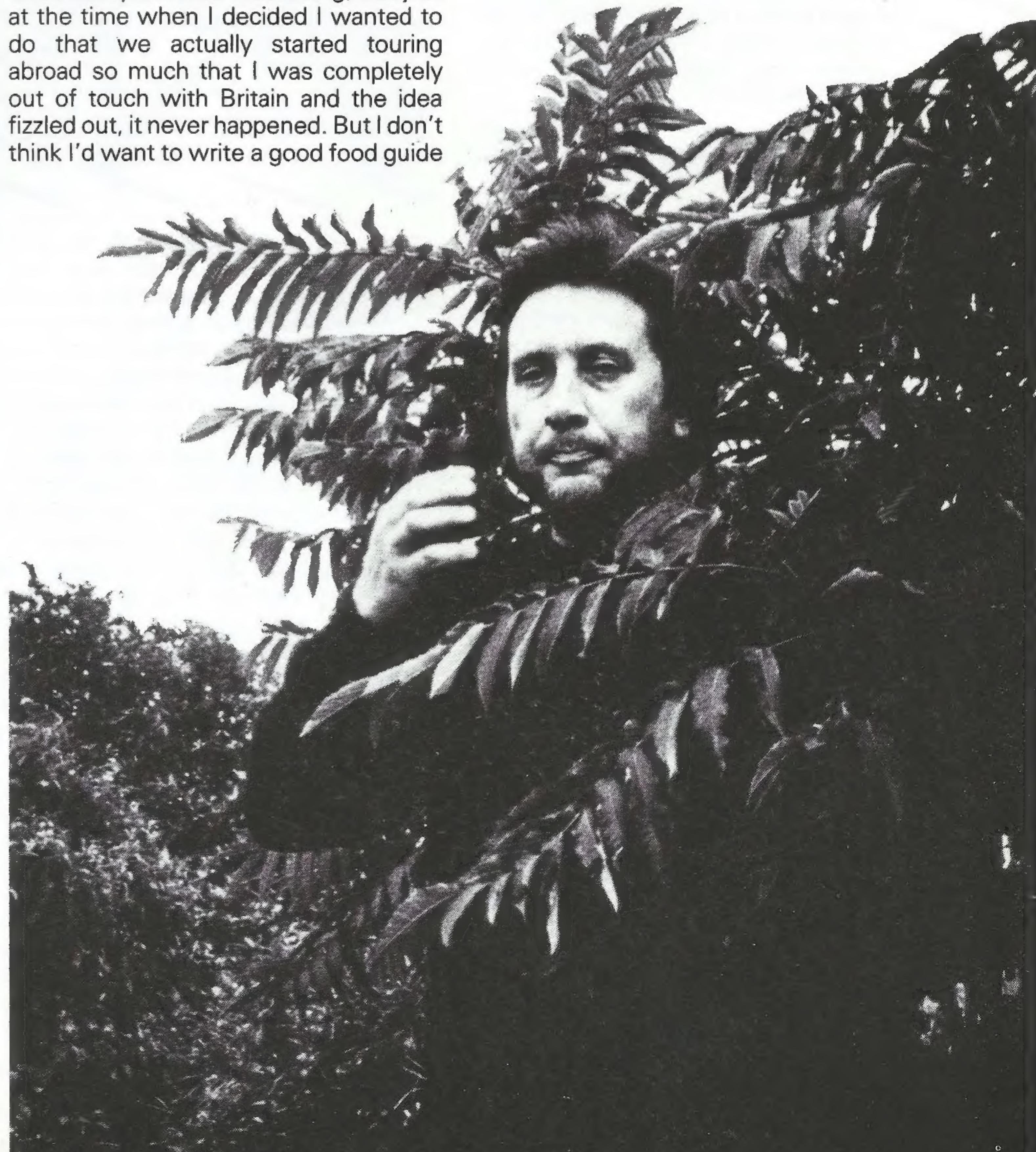
Jet: We haven't planned anything.

Ruth: You haven't?! Will you give it some consideration?

Jet: Do you think we ought to?

Ruth: Yeah, definitely.

Jet: Well, we haven't planned anything. We're actually too busy trying to get this new album together.



Ruth: So, is that the reason the September Tour was delayed – because of this album?

Jet: No, simply we miscalculated, we really thought we were going to have this album finished in time and then we would be free to go and tour, but to go and tour now would be the wrong thing for us to do, we really need to finish this project, get it out of the way and then go on tour, I mean you can't be doing two things at once. To do them properly the way people expect you to do them, I mean if people are paying for a product whether they're seeing us live or listening to the record they're entitled to expect us to get it right, so it's really a question of getting our priorities right. Having miscalculated when we'd finish the album, we re-scheduled it, so we're desperately sorry to people about that, but that's life.

Ruth: Is there anything you're particularly dissatisfied with, that you feel you could have done better on hind sight?

Jet: Well, I suppose everything really. I tend to be the perfectionist in the band to the total boredom of the others, I mean they think my idea of perfection is absurd and very often they're right.

Ruth: It's being a Virgoan, isn't it?

Jet: That's well, so they say, except Hugh's a Virgoan, he's not the same as me at all, he's quite a different person, but one can be boringly perfectionist, because you will never reach total perfection but everybody has got the level at which they say, yea, that's it, I accept that, and that level varies between the four of us.

Ruth: What's one of the best moments you can think of with the band in recent years?

Jet: Best moments, and you want the truth?! (laughs).

Ruth: Yeah, the whole truth!

Jet: The whole truth, it might be boring though!

Ruth: I'm sure it's not!

Jet: Erm..... the best moments? (long pause). Well, it's hard to say really, that really is a difficult question. In recent years, how recent do you mean?

Ruth: As recent as you'd care to tell me!

Jet: Erm..... I can't think of a best you've got me actually, I can't think of a best moment.

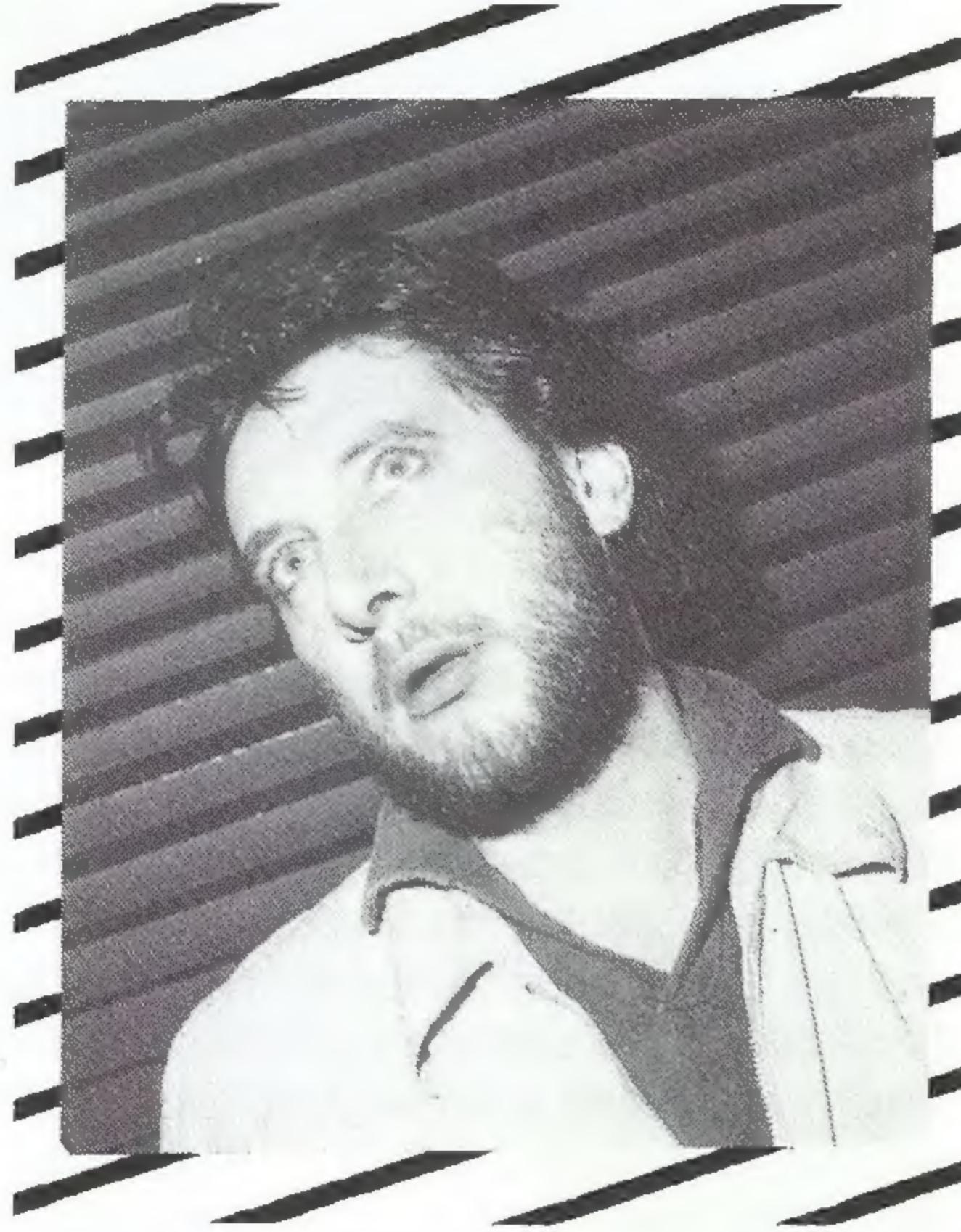
Ruth: Okay then, can you think of any achievements in terms of collective performance for example? Is that easier?

Jet: Collective performance?

Ruth: Yeah, something you've done as a band, something you've achieved?

Jet: Well of course there have been many moments. That's the exciting thing about touring and live performance anything can happen, and there are little moments throughout your career when you think, wow, that was incredible, and those moments are not the sort of thing

that you can write down in the diary and know the day let alone the time and usually not even the venue, but I can actually recall certain events when miraculous things happen. Like on one occasion I think it was either the Rainbow or the Hammersmith Odeon many years ago we were playing and we were really playing brilliantly that night, I mean it was like it wasn't us anymore, we were playing so well we could have been session musicians, and I remember for some reason we'd stopped in the middle of a number, I can't remember there was some problem, and I can't remember what was going on but at some stage, I just did a roll on the drums and we got back into the middle of this number at a point that we hadn't discussed or rehearsed and everybody came in on the same note, and it was like we could have been starting anywhere, there would be no discussion, but it was like some kind of telepathic communication which had



gone between the four of us, it all happened in a split second and there was some sort of rumpus going on and Hugh was saying something through the microphone and I dunno what was happening, plugs were being pulled in and out of amplifiers and all of a sudden I somehow felt this was the moment to start going again because the audience reached a certain level of excitement and the temperature was a certain peak and I suddenly did this roll on the drums and I hit the cymbal and the band were right there with me and nobody knew where we were going to start, and yet we all came in and it was just brilliant and afterwards I remember someone saying to me, "boy you must have rehearsed that for hours to get that right", and I said, "you know what, we didn't rehearse that it was a total accident" and it's things like that. You know, you come off and you feel absolutely elated, because it was so good that people felt you'd been working at it to get it right, and you don't write things like that down in the diary and in a way they're not as big as some of the things you might think one might remember, it's in a way, the

sort of little things, and that really is what is exciting about live work, and memorable, so some of the things you might expect me to say are not the sort of things I would pick on.

Ruth: Do you see The Stranglers continuing?

Jet: Well, it looks like it's always looked, it could fold tomorrow or it could go on for another fifty years, who knows, it's just the same as it's always been, our future has never been more certain and it's never been more uncertain. End of quote!

Ruth: Have you any plans for the future?

Jet: No, we never look forward more than a couple of months like we think in a couple of months we'll have it all finished and we'll be back on the road and it's always been like that, it's never been any different, and when we're on the road, it looks like we'll be finished this tour and be back in the studio in a couple of months and of course it never is, it never works like that, but that's the way it always looks, year in year out, and I guess that unknown quantity is what keeps you going and if you knew that certain things were going to happen on a certain day like 6-12 months ahead. God forbid, even 18 months ahead, it would be a different sort of way of life, it would be like going to work at 9.00 and finishing at 5.00, and it's like the uncertainty and you've got to be the sort of person that can live like that and I suppose we are, like most people in bands.

Ruth: What would you like to do if you weren't in The Stranglers?

Jet: Well, I don't know that I could answer that at the moment and say what I would like to do, because I don't think about what I would like to do because I am in The Stranglers and The Stranglers are happening. If the question was what would I have done knowing what I know now if I'd started 20 years ago perhaps it would have been different, I would still now know what I knew then, I would say, well being in The Stranglers is pretty exciting. But if that wasn't the case, if I hadn't the ability to do that I would very much like to have been a great chef. I think that's a wonderful craft, I think the ability to do with food what these people do, is just wonderful, it's a skill, it's a craft, it's an art. I'm really attracted to that, if I could live my life again that's one of the things I'd have on my list, but it never was when I was a kid you know.

Ruth: So is that how you got involved with people like Keith Floyd?

Jet: Not really, I mean we really got to know Keith Floyd quite incidentally because we knew his producer who puts that show together, so it wasn't for that reason, but I see food as such an exciting thing, and of course necessary which makes it more exciting.

Ruth: Right then, that's it!

Jet: Is that it, well that's amazing!

The Ugly Truth

IAN WALKER OF UGLY AS SIN IN THE DOCK

Alex Gifford as Judge, Jury and Executioner

AG: Ian Walker, you are charged with the following crimes. Firstly, of having a band called Ugly as Sin, secondly, of writing rock songs without "Tra la la, Whoa yeah, I love you baby" type choruses, and thirdly of supporting The Stranglers on their recent British tour. How do you plead?

IW: Not Guilty.

AG: I see. In the course of my cross-examination I will totally relax you so that you tell me The Truth, The Whole Truth and Nothing but The Truth.

IW: Alright then.

AG: So Ian, when did this project begin?

IW: Well, I've actually been working on my own for the last four years, writing and experimenting with different styles, mainly because I'd got fed up with the band thing.

AG: You'd been in bands before?

IW: Yeah, but there were always personality clashes, so one day I thought I'd try something on my own and see what happened. I'd got quite disillusioned with rock and roll and for a while I was doing soul based, club based stuff, which is where the first single Terminal Love comes from. But in the end, when you've been brought up on rock and roll, it's hard to turn your back on it.

AG: So you started writing your current material quite recently?

IW: Yeah, there are a couple of songs on this album which are two or three years old, but mainly they're more recent.

AG: When did the other people in the band get involved?

IW: About last summer. When I started touting for a deal I realized that after all I wouldn't be happy as a 'solo artist' just using session men, so I thought I'd have another bash at having a band.

AG: Do you find it an advantage?

IW: Yeah. Like I say, I'm not the most capable technical musician, but I've got a good imagination, so I like to be able to say to someone: 'this is sort of what I want' and let them interpret it in their own way. Also, the problem of being solo is that you can get so wrapped up in yourself that without someone else being objective you can end up disappearing up your own arse, so to speak.

AG: And, with a band, the product can be greater than the sum of the parts.

IW: It's like a football team; it's success depends on far more than one man.



AG: Tell me about your other vocalist, Fiona. The combination of your two vocal styles creates quite a distinctive sound. Did you have that in mind before you found her, or did it just happen?

IW: Yeah, I think so. What I originally had in mind was a kind of Phil Spector sound with Shangri-Las-type backing vocals – that kind of general feel; I'd been writing songs with a lot of shared vocal lines, not just silly kind of doo-wop doo-wop vocals. Because another thing which had disillusioned me about the punk thing was that to begin with, the bands tried to write good three minute pop songs – they had the power, energy and kick, and good melodies, but they gradually disintegrated into a mindless dirge. And even now, with a lot of the club music, they forsake a good melody for a sound. That's why I try to have good melodies floating around, and Fiona helps bring them out.

AG: So you think a good song is important?

IW: Yeah, harping back to '77 or even the sixties, the production was often lousy but the songs shone through all the same.

AG: That's one of the attractions of this Purple Helmets thing we do – it's an opportunity to get on stage and play a kind of raw and edgy set, but at the same time be playing classic songs. Do you

sometimes wish that you could be doing what you're doing now actually in 1977?

IW: That's a good point, it's something I've often thought about. I remember in my early teens going to London to see bands and starting to analyse them; working out why certain bits were good, why certain stage movements worked well, what was a good song to open with and all that, and sometimes I feel it would be good to be able to be working back then, knowing what I know now.

AG: Do you still have a fairly partisan attitude now, in 1990, in a very different musical climate?

IW: Yeah, it's one of the driving forces of the band. We recorded our first two songs in a friend's loft – as masters. When we took them round companies we were so arrogant about it that we convinced certain companies that, like, this was it. So we got a deal just from two songs, having lied about the fact that we had a band, because we didn't at the time. Then we went ahead and recorded the singles and album in the same loft. That's one of the things I want to get over – the fact that you don't have to spend a lot of money putting out something that's really good. All you need is one person in the band who's very good at blagging, like a Malcolm McLaren figure who can get gigs etc., and create your own buzz – so long as the idea's good and the music's good. Whereas a lot of bands these days seem to be trying to do something else.

AG: Yeah, all they want to do is get a £100,000 advance and make a glossy album – then they suddenly think: shit, how the fuck are we going to play this live? Companies seem only too happy to spend that kind of money, even if the music doesn't need it. If you've got a good band, all you need is a couple of mics and a tape machine, basically.

IW: That's it, you should be trying to capture the moment – not just playing with gadgets. If you take too long you can kill it.

AG: Lyrically, there was a fair amount of provocation and anger in those early punk songs. I don't hear that in your material.

IW: When you're young you go through a phase of feeling really angry about everything – maybe if I was seventeen and doing this, there would be more aggression....

AG: But now you're eighteen it's different....

IW: Yeah, right (laughs). It's like this, being in a band with a deal is like a dream really, and I find it hard to be angry when I feel lucky that I'm doing something I want to do. Most of my lyrics are observations and are fairly personal, but I'd like to think that people can maybe recognize their own lives in them to some extent.

AG: You seem to write quite a lot about pain. Personally I think pain and pleasure are very closely linked, in the sense that pleasure is often created by the release of pain. How about you?

IW: Well, when I first formed the band I was reluctant to put everyone on a wage straight away because it would have been easy for them. I wasn't trying to be mean, but I felt that they would appreciate it more if they had to suffer a little bit first – apart from the fact that I didn't really have the means to shell out loads of money anyway.

AG: How about on a personal level? I know couples who seem to be always yelling at each other just so that they can get the buzz of making up afterwards.

IW: I know what you mean, yeah. That's one thing I really hate. You don't see it between friends, only in couples. If you get on with someone in a relationship, all that shit seems like a real waste of time.

AG: You're not a sado-masochist then?

IW: Not in relationships, no. But on a personal level I think maybe, yeah I think maybe I have been, in the past. You can get into the image thing of being the tortured artist in his squat sort of thing. You feel like you're martyring yourself. It can give you inspiration and a certain pleasure but also self-pity. It's generally pretty unhealthy.

AG: Do you want to be successful now?

IW: Yeah I'd like to have money. But only 'cause I know that I'd keep my feet on the ground. In the past I've been a grass cutter for the council, I've worked for an advertising agency and I've been a freelance artist. It would have been easy to fall for the relative glamour of the advertising world, but I hated it. I was much happier cutting grass for the council!

AG: What impression did you get from doing this Stranglers tour?

IW: Yeah, it was brilliant. Like, it was the best time I've had for a long, long time. When we first heard we were doing it, it was obviously really exciting 'cause we were going to be playing to big audiences and it was a big tour and a really good

opportunity, but when I started thinking about it, and remembered what Stranglers fans were like in the early days.... There's two ways of looking at it from the support bands situation. On the one hand you've got nothing to lose 'cause no-one's expecting anything from you – they've all come to see the main band, so if they like you, it's a real bonus. But on the other hand, it's really hard work to actually keep an audience entertained when they're not there to see you.

AG: And Stranglers audiences are notoriously unforgiving of support acts – in the past there have been various bizarre acts – ventriloquists, tap dancers, hairdressers – as well as more conventional bands, and they've usually received quite a, shall we say, **lively** reaction....

IW: Yeah, this is what we heard!

AG:And you seemed to go down pretty well – so you must have been doing something right!

IW: That was the funny thing – it wasn't until halfway through the tour that any of your lot said: "Hang on a sec, normally our support bands get a really hard time – there must be something wrong!" I already knew of that reputation so I was psyching myself up in the dressing room before the gig, sort of getting prepared to dodge missiles, thinking of cutting lines to deal with hecklers – and it just didn't appear! I was going on stage trying to be angry, and ending up really enjoying it, which was kind of weird.

AG: You must have been very disappointed....

IW: Er, no! I was really, really happy 'cause, like, some people thrive on a kind of tension between audience and band, but for me I like to see people enjoying themselves and getting into the music. It makes the band work a lot better.

AG: Yeah, I think the audience is as important for the success of the gig as the band. If you come on stage and they react, then you play better, so they react more, so you play better, and at the end of the gig you have a real vibe going.

IW: Yeah, without a doubt.

AG: I mean, you do see some really slick major bands who play stadium size venues, who deliver the same show regardless of the audience. It's very impressive, but it can be a bit sterile

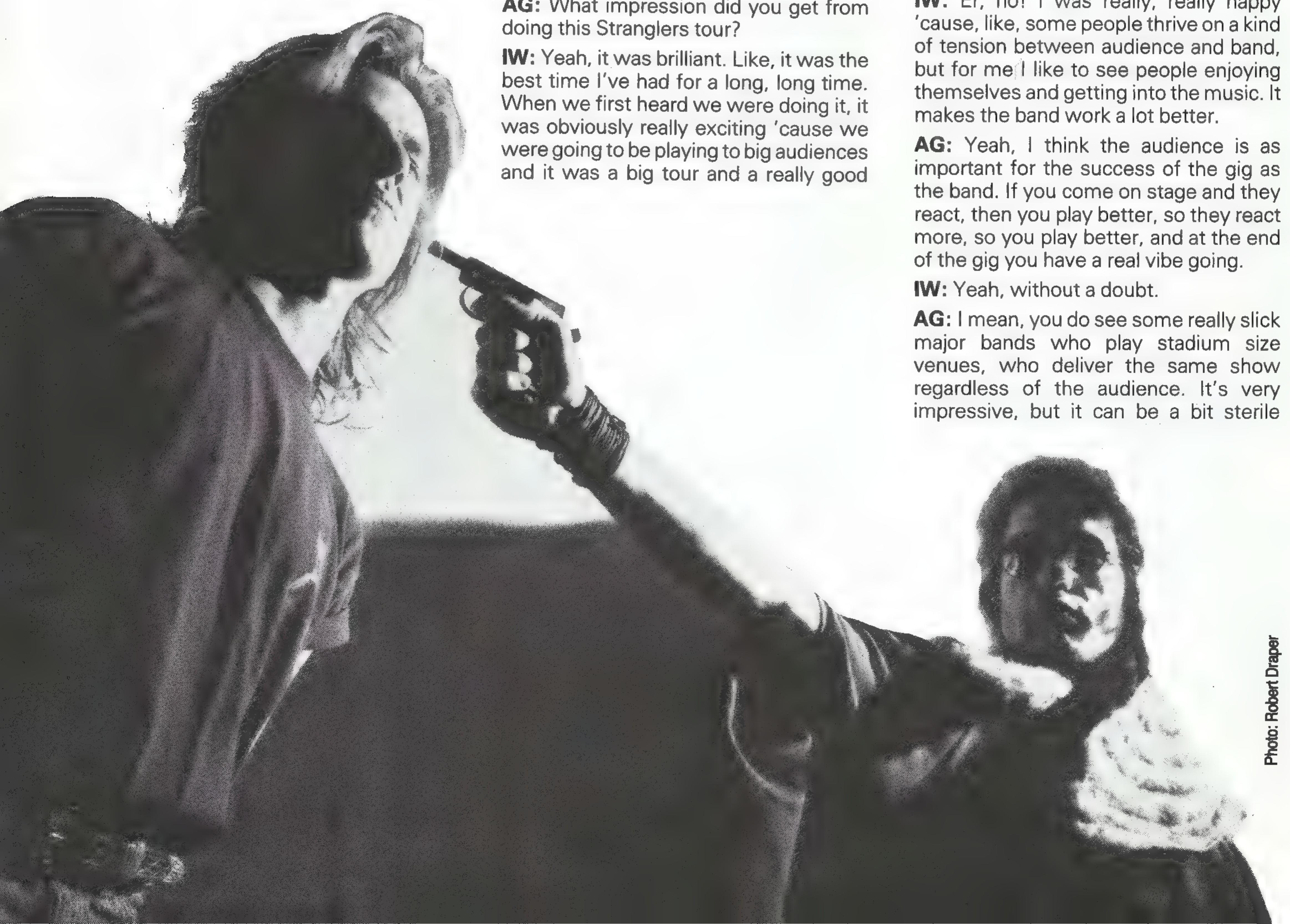


Photo: Robert Draper

'cause you don't feel involved as a punter. It can be a bit impersonal.

IW: Definitely.

AG: It was quite an intensive tour....

IW: Yeah, what was it — about thirty dates. When I first looked at the itinerary I was quite surprised by the number of places you were playing. It struck me that it would have been much easier, and cheaper, to play a few big dates — like three nights in London, three nights in Birmingham and so on and make people travel to them. But instead you were playing more out of the way places, which I thought was brilliant.

AG: Well, it means that you play two or three thousand capacity venues, which is a good size for getting a vibe — the band's much closer to the audience, so there's more eye-contact.

IW: Like we were saying earlier, the audience really deserve the respect of the band.

AG: Definitely. If it wasn't for the people who buy records and go to gigs we wouldn't be able to pay the rent.

IW: It's like when Hugh baits an audience, everyone knows it's not serious.

AG: Isn't it?

IW: (laughs) No, but it doesn't start a riot or anything.

AG: Not usually anyway.

IW: That was another thing about the tour. When you're the support band you go in with the attitude that you're going to get badly treated — so that anything else is a bonus. Like, you hear stories about bands getting their sound fucked up and all the other tricks that headline bands use — but it was totally different on the Stranglers tour. Everyone was really helpful, we always got a soundcheck and there were no problems at all.

AG: I heard you had no lights for the first few songs one night....

IW: Oh yeah, that was some kind of mix-up, I didn't actually notice at the time. That was a really minor thing, 'cause at the stage we're at now, to even get lights is a real treat you know! (laughs)

AG: O.K., I'll take the knife out of your back now! So where do you go from here?

IW: At the moment we're back to playing our old gigs which is kind of bizarre after playing big places with you lot, but I've got used to it again after a few gigs. And I'm writing new material for the next album which has to be finished by the end of the year.

AG: Well, now it's time for me to pass sentence on you. In the course of our discussion you have unwittingly admitted to all the charges brought against you so I'm afraid I find you guilty. The normal sentence is To Bang Your Head Against A Brick Wall For The Rest Of Your Natural Life, but since I'm a humane kind of bloke, I'm going to shoot you. Any last requests?

IW: Well, other than a cigarette, that's about it.

AG: You do understand, this is going to hurt me more than it hurts you.....

Many thanks to the Late Ian Walker.

Now for a live review — hey, you journalists, we've got some friends as well....

The Tamworth Herald, Friday June 23, 1989

AND EVEN THE FANS ARE AMAZING!

The Stranglers — Brixton Academy

Two 40 year olds, one 50 year old tractor driver and a 36 year old would-be cannibal. Hardly the stuff rock and roll legends are made of is it? Yet somehow and for some reason this odd bunch of characters inspire the most amazing loyalty and dedication you can imagine.

This is the Stranglers 1989 — 15 years into their careers and nearer to free bus passes than youth club membership. How then does a band seemingly so old and apparently so uncool manage to inspire the sort of devotion normally only ascribed to religious leaders, gurus or people with big ears with a Prince before their name? I am still puzzled about it myself but as I walked around the murky depths of Brixton I met people from just about everywhere — Northern Ireland, the Isle of Wight, Scunthorpe, Sheffield, Liverpool, Manchester, Glasgow and even Tamworth (hello Rich and Martin!). They had all like me coughed up considerable expense (black market tickets were going for £30) to travel to the 'smoke' and see the Stranglers play their only English gig so far this year. The loyalty of these black leather jacketed, spiky tops has never ceased to amaze me and the way everyone greeted each other (and every song) as if rediscovering old friends shows that the Stranglers' unique profile

as a band is matched by the unique profile of their fans.

The Stranglers are misfits in the rock and roll world and many of their fans seen misfits in the real world. It is marriage made in rock and roll heaven and one which only a Stranglers split could destroy. The Stranglers seem well aware of their fans loyalty and don't seem to be at all surprised when they play two unreleased new tracks (both excellent) and a fair percentage of the crowd seem to know all the words. Some you see had travelled to the only other gigs on this mini-tour — in Ireland, Wales and Scotland — including a trio of members of local outfit Limited Edition who arrived in Brixton after travelling 1000 miles in three days and yet still bounced higher in the air to 'No More Heroes' than any of us could manage.

The gig? Well it was up to the usual high standard with the band in good spirits and the audience in dynamic form and energy. Classic oldies like 'Hangin'



MUSICBOX
by Sam Holliday

Around', 'Peaches', 'Nice N Sleazy', 'Toiler on the Sea', and the unbeatable 'Down In the Sewer' sat comfortably next to wonderful brass dominated new tracks to make for a set that is full of surprises, never predictable and ALWAYS entertaining. There's no band like them and as they are going on one of their biggest ever tours in September I would urge you to give them an ear (again?) and see what you've been missing.

This is no longer 1977 but the Stranglers are the last bastions of those glory days and they leave the Eighties and enter the Nineties with their dignity, their quality and their class intact. Some kinda fun.

SAM HOLLIDAY

TRADITIONAL CRAFT WORKSHOPS

Okay, so Sam is obviously biased — the opposite way than what we're used to — but in his review of the decade the Stranglers were the Number 1 band of the 80's. (Thanks, Sam, the cheque is in the post.)

SINGLES: FOREIGN PRESSINGS A BRIEF GUIDE

PART 1 EUROPE

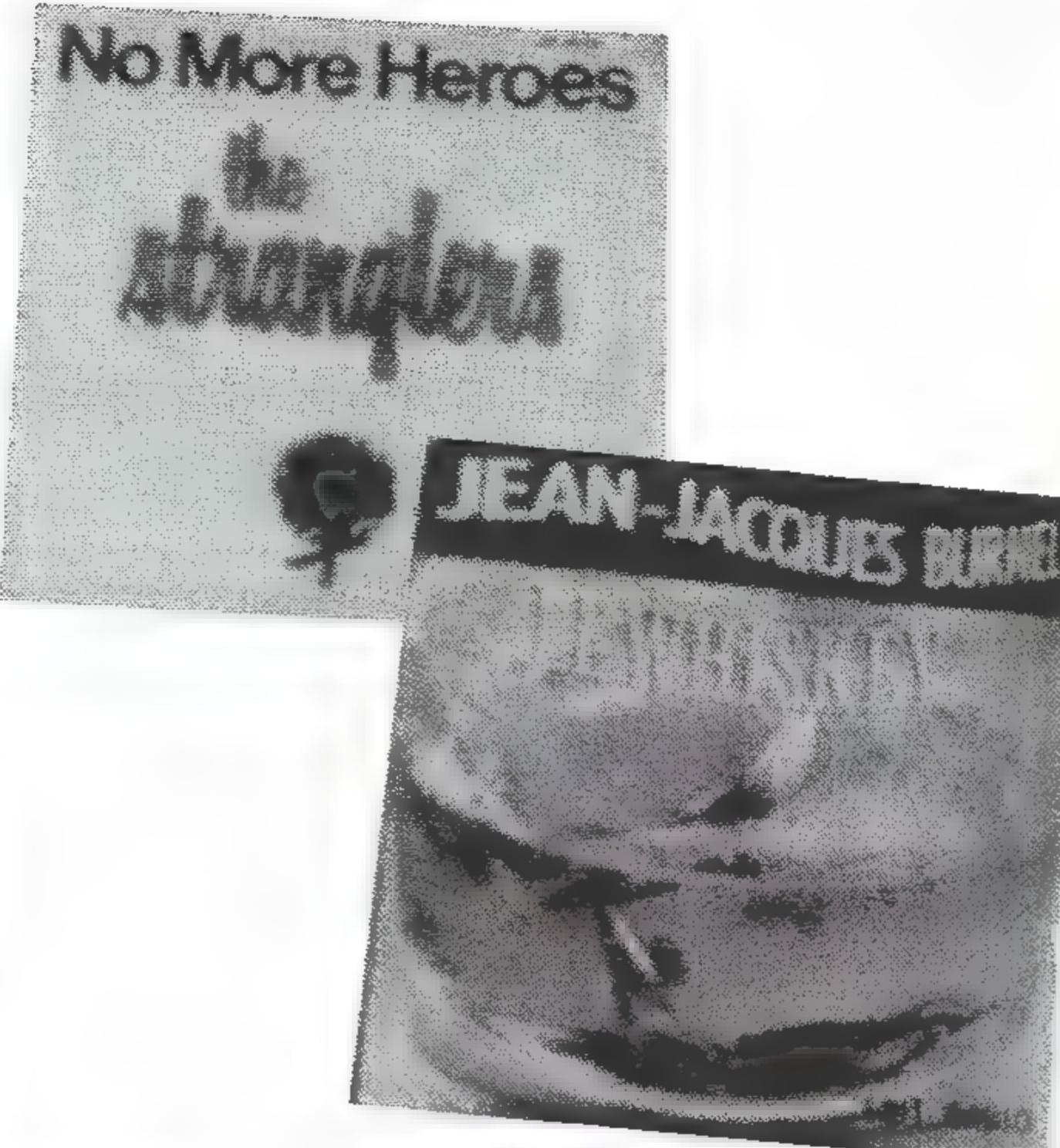
The Stranglers have been well covered on vinyl in Europe, providing the collector with many rarities to search out when they've completed the British discography.....

FRANCE

French issues are very hard to come by, particularly of the earlier singles like "Grip". France has produced some very different picture sleeves, such as "No More Heroes" (which has a large logo on the front). The rarest French single is (unless there really is a French "Peaches"!!) "Five Minutes", which was issued in a totally different sleeve. There are only a few copies of this single in Britain, giving it a price of about £80!



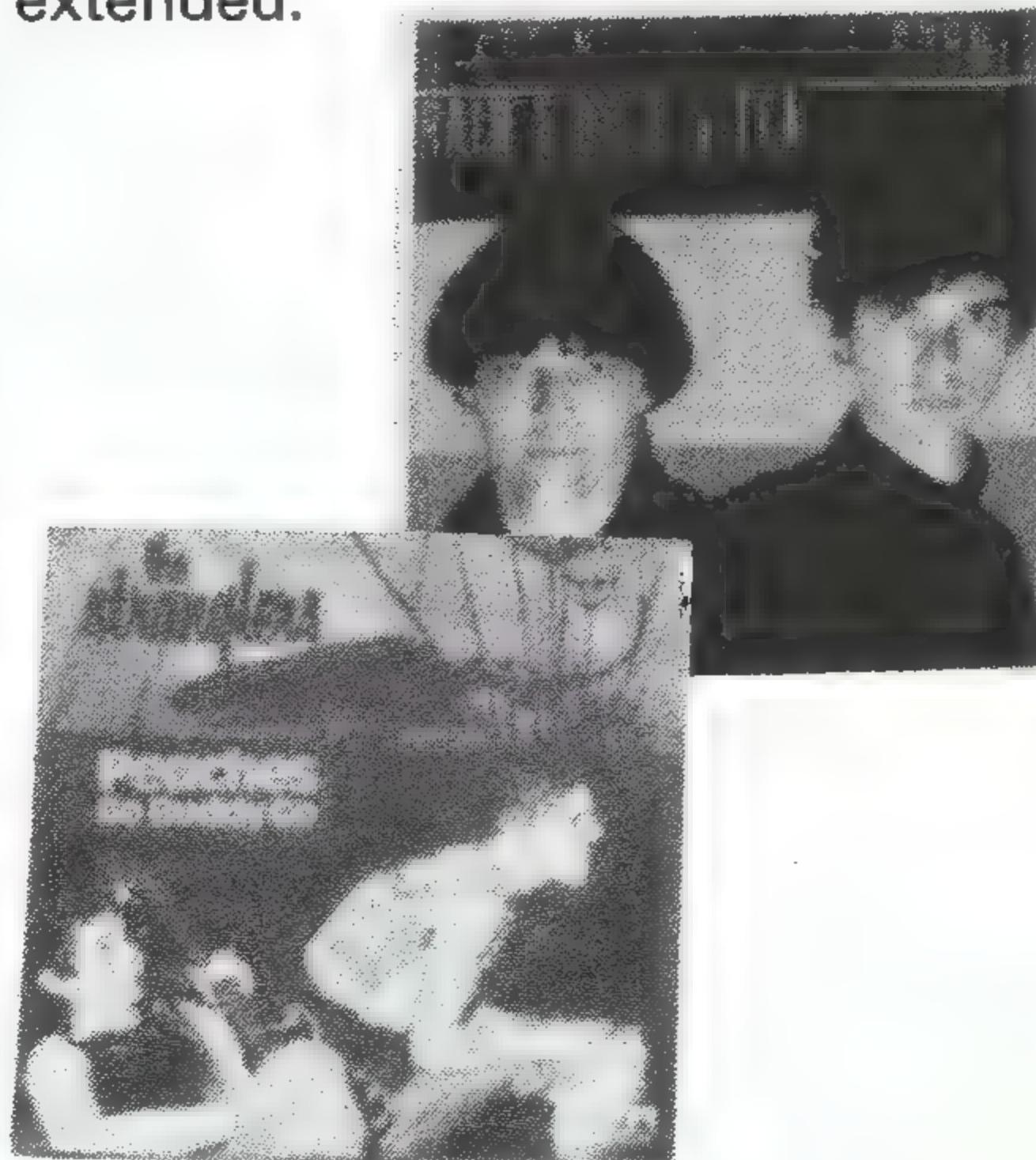
"N'emmenes pas Harry", "Golden Brown" and "Strange Little Girl" are relatively easy to find, the B side of "Golden Brown" is a speeded up version of "Love 30", which makes very amusing listening. Also easily available are the issues of JJ's singles from "Un Jour Parfait" and there is a promo single of "Le



"Whiskey" – a very nice item! "Walk On By" has a different sleeve (with writing on the front and a design on the back). If anyone out there has a French "Peaches", please let us know about it if you have, put it into a bank vault for safe keeping (or sell it to me!!).

HOLLAND

Almost every Stranglers single has been released in Holland, some of the earlier issues in lovely different sleeves. Epic singles are all similar to UK issues, with logos/titles in different positions on the sleeve. Epic did release a live single of "Golden Brown"/"Heroes" to promote "All Live...." album. This is a nice item, in a beautiful sleeve. "Peaches" was released in a sleeve featuring live photos (with the Finchley Boys!) and an orange band with a rat running across it. The sleeve is beautiful, but this single will probably cost the collector more than £30! "Change" and "Five Minutes" are the same as UK issues, but feature different colours on logos etc. The "Grip" issue is extended.



Solo issues in Holland include "Mony Mony" and "Rain and Dole and Tea" (with a different B side and sleeve), but the rarest dutch issue is that of JJ's ill-fated "Snow Country"

in a blue version of the UK picture sleeve. Priced at about £80 this is a very rare record.

GERMANY

Germany provided some very nice issues of singles, although so far, only two Epic singles have been released there. The early singles, on United Artists, mostly have different sleeves. "Nice 'n' Sleazy", "Peaches" and "Five Minutes" are amongst those worth buying and "Heroes" features a blow-up of the album's front cover.



Hugh's "Facts and Figures" was released in Germany as well and proves quite hard to find, as are German promo singles, which come with biography sheets (in German, unfortunately!). Probably the best country to collect first, after Britain – that's where I started – and, as most singles cost under £20, it's proves quite cheap! Relatively speaking, anyway!

BELGIUM

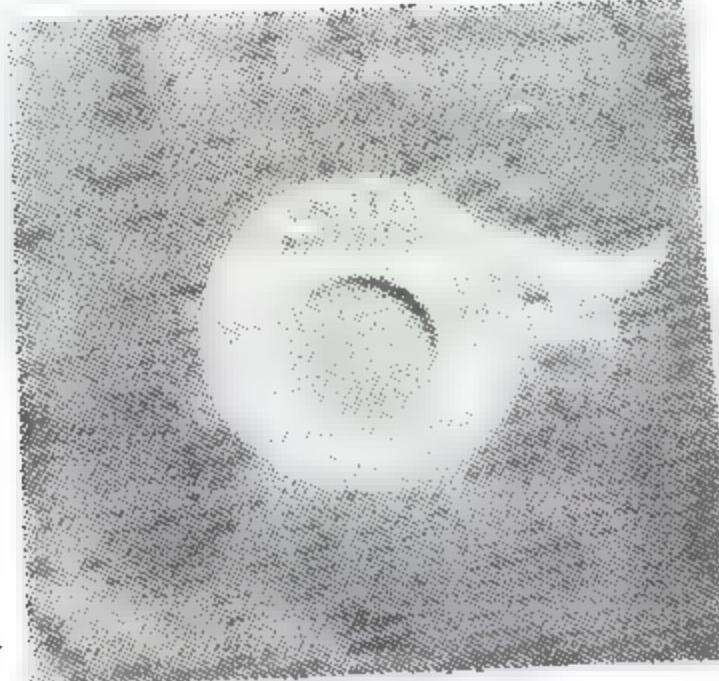
Only four singles were issued in Belgium, obviously proving that there wasn't much of a market for good music there! "Five Minutes" is probably the most common to find and has an old photo of the band on the cover – an identical cover to the Belgian issue of "S B Change"!



"No More Heroes" features a picture of a rat, of all things, on the cover (only an album behind!) and is a really nice record to find. These three singles cost about £25-£30, but are well worth it. The other Belgian issue is that of "Grip" and is the hardest to find, but is normally cheaper than the other three.

ITALY

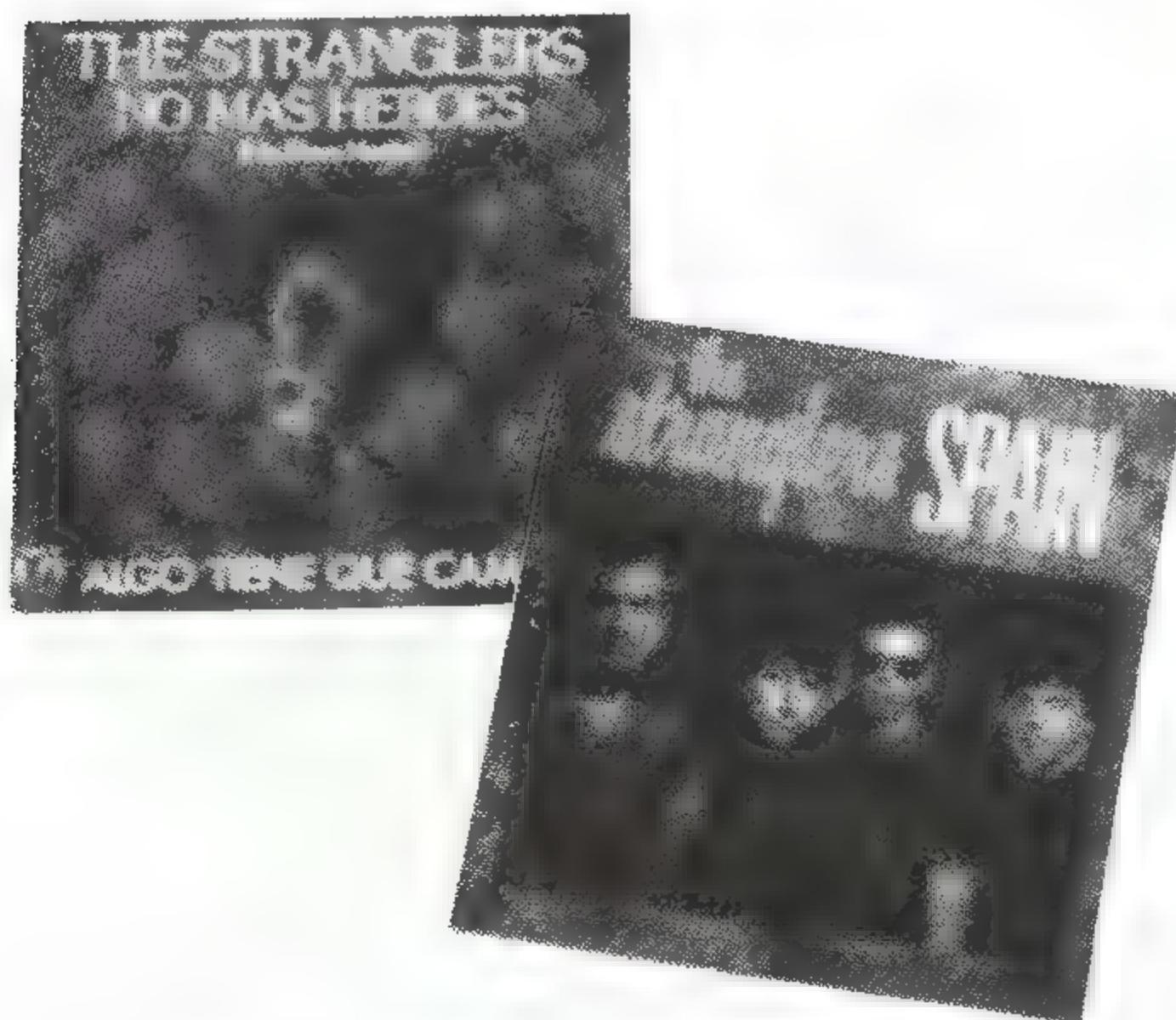
Italy has some nice issues on single, "Grip" and "L.M.I.Y.T.T.F." are the same as UK issues. "Nice 'n' Sleazy"'s picture sleeve was reversed, with the cartoon on the front. "Something Better Change" had a double-sided live picture sleeve, very strange indeed.



The rarest Italian items are promotional Juke Box singles, "Change" with a band called Metro on the B side (apparently, they supported the M.I.B. on tour in Italy). The other couple's "Always the Sun", with a band called "Til Tuesday" (who?). The only Epic single in Italy was "European Female" and is very rare indeed.

SPAIN

Spain has some very nice items to its credit, notably one-sided promo singles of a lot of the Epic issues (except "M. S. Dream"). The nicest Spanish issue is arguably "No More Heroes", coupled with "S. B. Change", in a sleeve featuring the "rat in a wreath" photo and titles in Spanish (costs around £30). "Duchess" was issued in a red-tinted sleeve and it titled "Duquesa". "Sleazy" and "Golden Brown" were both issued, sleeves are the same as the UK issue - "Golden Brown" has 'No. 1 in England' printed on the sleeve.



"Freddie Laker" was issued in Spain, as was JJ's "El Whiskey" (also available as a one-sided promo). The Epic issues of singles in Spain all feature lyrics on the back of the picture sleeve, but the front covers are the same as UK. We mustn't forget the single 'Spain' - ed.

PORTUGAL

Only a few singles were released in Portugal, including "Mony Mony" and "Facts 'n' Figures", "La Folie", "Grip", "Golden Brown" and "Strange Little Girl" were released here, but all come in identical sleeves to Britain, and all have the same B sides. "Five Minutes" was



released in a totally unique sleeve, featuring a close up of the 'doorway' photo from "Rattus". This is a beautiful issue but will probably cost about £25-£30.

Epic's printing in Portugal provided some of the weirdest sleeves issued, not because they're different in any way, but because the red on them is very gaudy! This is particularly noticeable on "Skin Deep" and "Big in America". Yuck!!

GREECE

Only one single was released here, namely "European Female" which is similar to the Italian issue, very rare.

NEXT ISSUE – Japan, New Zealand and Australia.

NOTE:– Any additions to this guide would be very welcome as we're always looking for other things to collect. Happy hunting!

Owen Carne

COMPETITION

When we returned from the British leg of the 96 Tours, there was a small package waiting for the band. It was mysteriously marked with the words 'DO NOT OPEN UNTIL 16th APRIL' – this really intensified the curiosity. Well, when 16th April arrived, JJ opened the envelope. Inside, was even more of a mystery to us....there was a photo of the cutest little 'Rattus Norvegicus' you've ever seen. Along with the photo was an adoption certificate from the London Zoo in the name of The Stranglers, as well as the usual paraphernalia acknowledging the adoption. Curious, we said. After racking our brains out considering the possibilities of the origin of the adoption, we finally settled for a little detective work. (Just call me Sam Spade.) About a week or so later, our mystery was finally settled. We discovered that the perpetrator of the scheme was one Paul Davies of London. It seemed he just happened to be in Regent's Park Zoo one day and saw the advertisements for their adoption programme and thought that a little brown rat with the species and genus of 'Rattus Norvegicus' would be a perfect idea to celebrate 13 years since the advent of the L.P. 'Rattus'. We agree and would like to send our many thanks to Paul for the new addition to The Stranglers family.

And just so all you readers don't feel left out of all this, we thought that it would be an excellent idea for Strangled 30 to hold a competition based on the adoption.....

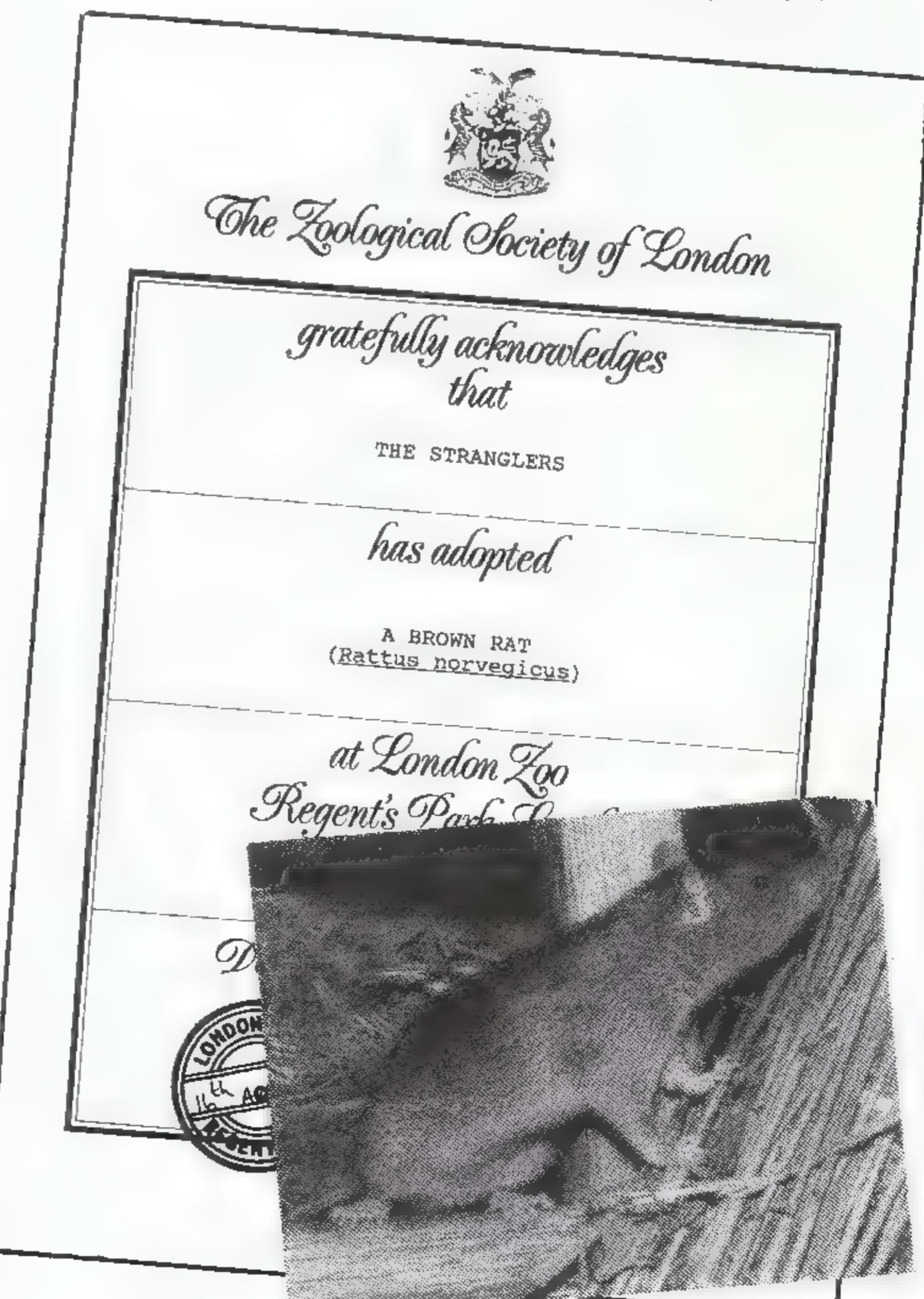
All family members must have names....so we're leaving that up to you. C'mon it's your turn to rack out your

brains – mine have been working overtime. So, if you think of a nifty name for our new 'son' just write it on the back of a postcard and send it along with your name and address to:

Rattus Norvegicus Competition
S.I.S.
P.O. Box 195
Cambridge
CB4 2QJ

The most original (and appropriate) name will be awarded with a T-shirt of your choice and a complimentary ticket to the London Zoo to visit our new addition.

Pam Greenfield



AN ENGLISHMAN'S HOME?

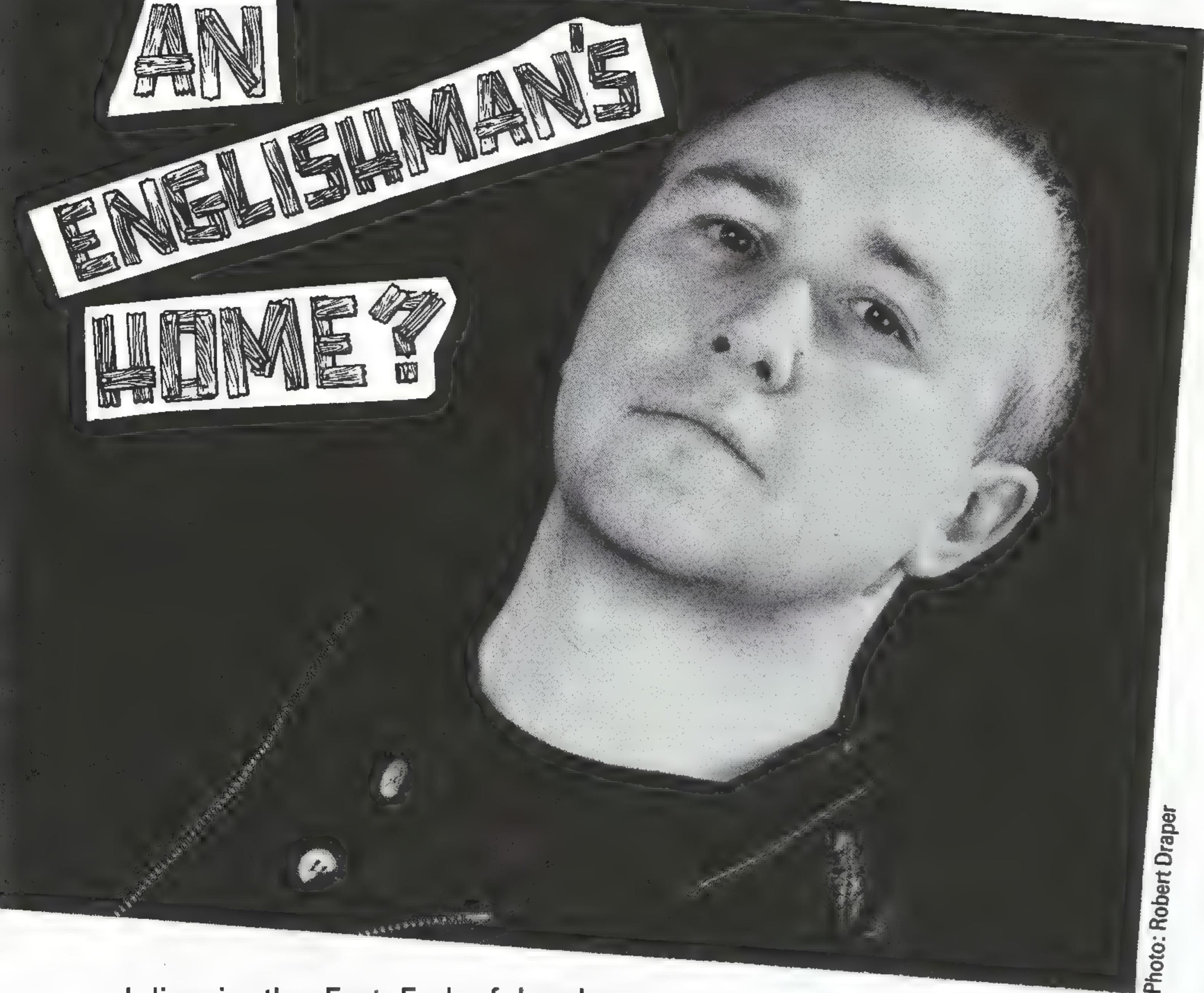


Photo: Robert Draper

I live in the East End of London. Leyton, to be more precise. The road in which I live is very typical for the area. Two storey Victorian houses many of which are divided up into two flats. Some houses are owned privately and many are owned by Waltham Forest Council or the Department of Transport (Dtp for short). The Dtp lease much of the property to two housing associations, namely London & Quadrant and Acme. The Acme association specialises in letting out property to artists of all descriptions.

All kinds of people live and work in our street. From the elderly to the very young. People with and without jobs. Artists and civil servants. People who have lived in their houses all their lives and newcomers. Squatters and home owners. But despite this wide variety of lifestyles there is a SENSE OF COMMUNITY in our street which I have not experienced for many years. In London the drive to get rich quick has become the overriding ethos of day to day life. In a society motivated by the desire to acquire material wealth, neighbours and the neighbourhood come very low on the list of concerns. So as far as I am concerned my street and the community of which it is part are an oasis in a rapidly expanding desert of super-stores, super-luxury apartments, super-gigantic office developments and the rest.

However, the survival of this oasis is now under threat. For many years the Dtp have been planning a motorway known as the M11 Link Road to run from the Redbridge roundabout end of the M11 to the A12 at Hackney Wick.

This motorway, if built, will destroy over 350 homes (including my own), destroy the local community and uproot the lives of more than 1000 people, many of whom will be made homeless. It will create a new "Berlin wall" between Leyton and Leytonstone making it much more difficult for people (especially the elderly and disabled) to move between the two areas. It will ruin the lives of those people left to live in its vicinity. It will cost taxpayers (that means you) tens of millions of pounds. It will add to the problems of pollution in London and will make its contribution to the problems of "Global Warming".

What is the reasoning behind the Dtp's proposal? Who stands to benefit from it? Is there a positive gain to be had from another two and three quarter miles of motorway? On the surface the Dtp's case is that the motorway will relieve traffic from Leytonstone High Rd and Grove Green Rd. Well, yes, both these roads get busy at certain times of the day. But not all the time. The only time that Grove Green Road gets busy is between 7am and 9.30am on week days. At that time it is used mainly by people driving into work from outside of London. Usually those cars, often subsidised by the company, contain one person only. Similarly, Leytonstone High Rd. gets busy at peak periods. However, will building another motorway solve the problem. I say it won't. Any transport strategist working outside of the Dtp will tell you that the effect of any new road is an increase in traffic. More motorways means more space for more vehicles. Take the M25. It now carries three times more vehicles than it was designed to carry. It now has to be doubled in width or have a motorway on stilts built over it. The M11 link road will draw more traffic into the area than before. For example, the new East London River crossing, if it goes ahead, will mean that drivers from Kent will cross the river, get on to the M25 and then come down the link road into London. A much quicker route than driving through the suburbs of South London. The M11 link scheme has not taken this into account. There will be traffic lights at the end of the link road. What happens when traffic starts to build up and drivers become impatient? They will come off the link road and start using Grove Green Road as a convenient short cut. It will soon be carrying as much traffic, if not more, than it did before the building of the motorway.



Steve Beaumont



Steve Beaumont

By now you may be asking yourself what the alternative may be. You might be saying to yourself "we must have more roads to keep London moving". Wouldn't it be better to say "let's have less vehicles in London and then we wouldn't need these destructive roads." Improve public transport so that people are encouraged to leave their cars at home. Encourage car sharing. End company car subsidies. Build more cycle lanes. There are so many alternatives that do not destroy people's lives, the community and the environment. No-one knew about the Greenhouse effect or Global warming when this road was planned yet they carry on cooking up their little schemes oblivious to the warnings of the world wide scientific community. If they can get their act together in Europe, why not here?

Who really wants this road? Certainly not the local community. It will have nothing but a negative impact on the area. If there is any benefit to be had from this road it will be felt by people from outside of the community. I'll let you into a secret. The people who really want to see the motorway built is the ROAD LOBBY. Construction companies who build roads. Car manufacturers and retailers. Tyre manufacturers and petrol retailers. Superstore chains who build giant shopping complexes on motorways which means that you have to drive to do your shopping. Which means that you have to get a car. Which means that local shops eventually close down. The road lobby spends millions of pounds putting subtle pressure on MPs and transport officials to construct more roads. Department of Transport officials are nothing but rent boys to the road lobby.

Last year, as part of a group trying to stop the motorway, I was present at a so-called public inquiry into aspects of the road. Technically the inquiry was concerned with compulsory purchase of privately owned homes and private and common land for the construction of the motorway. A brief description of some of the Dtp's dirty tricks will show how difficult it is for ordinary people (this motorway would not be going through the home of the rich and powerful) to fight against

government injustice and the influence of the big buck.

Holding the inquiry during the day meant that people at work could not attend unless they were prepared to lose wages or holiday time. Since the inquiry was in to compulsory purchase orders, and therefore peoples' homes, everyone should have been able to attend. The Inspector running the inquiry would not rule that the inquiry be held in the evening. It became more and more apparent that the so-called independent Inspector was working with the Dtp to get the road pushed through. My group is currently trying to have the inquiry re-opened. Friends of the Earth are considering taking the Secretary of State for Transport (currently Cecil Parkinson) to the high court to challenge the legality of the link road inquiry.

The Dtp spent tens of thousands of pounds of taxpayers money on barristers, solicitors, technical advice and materials, books, information, hotels, cars, phone calls etc. – the list is endless. There was no way that people in a relatively poor part of London could afford the same kind of facilities. Many working people who did attend some of the sessions lost money as a result, while all those on the other side were well paid (by the taxpayer) to be there.

Documents that the public were entitled to see in order to put together their case were incomplete at most locations where they should have been available. In one case the Dtp claim to have placed documents in a building that was destroyed 15 years ago! This outrage was dismissed off hand by the Inspector.

The Inquiry was held in a borough that would be least affected by the motorway. Elderly people who would have liked to attend were put off by the long journey.

Anyone who raised their voice in protest was either arrested or kicked out of the building by security guards or police. I was arrested once and thrown out several times. On the last occasion the Inspector ordered the hall to be cleared of members of the

public because someone had clapped a point made on our behalf. We refused to leave and said we would offer passive resistance if forced to leave. We were attacked by untrained security guards and police. A 74 year old lady suffering from breast cancer was attacked in her chair by security guards. Kids were pushed about and had to watch their mums being dragged out by two or three policemen. We were verbally abused. All this because we don't want to see a road destroy our homes.

When common land is taken for building projects such as motorways the law states that land must be given back to the people. This new land must be of the same quality and size as that which it replaces. A member of our group walked his dogs on one of these areas of land which the Dtp proposed to give us in return. He noticed smoke belching out from the sub soil. It turned out that this land was on the site of an old sewage works. The smoke was acrid and poisonous and caused by combustion of all the old materials left in the ground when the sewage works closed. It is an environmental health hazard yet the Dtp tried to palm us off with it thinking that we wouldn't find out. They claim they can clear it up yet independent environmental experts tell us that this would be practically impossible. But unless we can get the inquiry re-opened they'll get away with it.

All the above points go to show that the Dtp and the government will do anything to get this road built. Like the Poll tax demonstrators they will try and pass us off as agitators and extremists. I am not, nor wish to be a member of any political party. I don't trust any of them. I simply don't want to see my house or anyone else's house destroyed to make way for an unnecessary urban disaster. My group will not give up the fight until the motorway plan is consigned to the rubbish heap. By the time you read this article we may have achieved that aim.. In the meantime, keep your eyes and ears open. The next road might be coming through your front room!

John Ellis

Songs of substance – are today's kids missing out?

An ex-teenager investigates

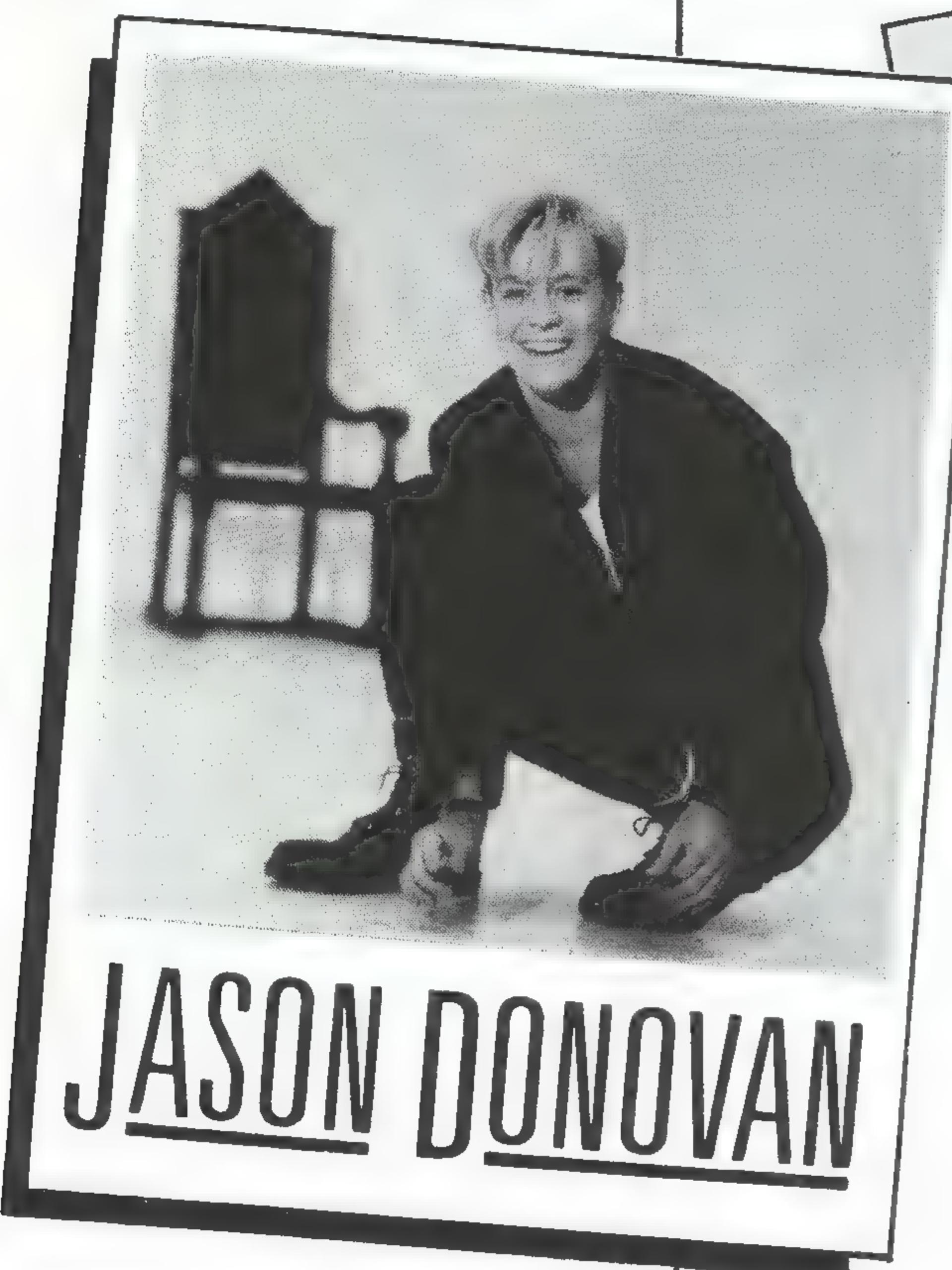
We all know that something is rotten in the State of Music at the moment – just listen to those top twenty hits. At the time of writing, Jason Donovan is missing his love until she comes back to him and the

At the time of release of the above mentioned 'smash' I was 14 years old and the record buying precursor of today's eager little purchasers of Stock, Aitken and Waterman's finest. But let's get back to that single – 'No More Heroes' of course. After hearing this song a couple of times the relatively enquiring mind of the 14-year-old (ie, me) thought and delved beneath the surface and asked himself "why does Hugh consider this Trotsky person to be a hero and what does he mean by 'he got an ice-pick that made his ears burn....'?"

It is at this point that we travel forward in time to the present day to observe that today's equivalent 'teen' would have

an ice-pick blow to the head which certainly made his ears burn.

The very act of this 14-year-old using the facilities of the school library might bring to mind a picture of some snotty, middle-class suburban swot – not so! I embraced, as much as I could, the punk ethics of rebellion and non-conformity so popular at the time. However, being of that age where parents and teachers are regarded as the authority figures, my personal revolution merely consisted of wearing monkey boots, black corduroy 'straights' and a few safety pins in the lapel of my tight-fitting blazer; oh, and playing Stranglers records at full blast!



New Chips off The Block (sic) are riding high with their sub-Kiss anthems. All very well you might say but do you remember songs with a message, songs with something worthwhile to say?

The sensible amongst you and even the downright silly will have appreciated at some time in their lives, that most rare of beasts – THE INTELLIGENT POP SONG! For example, long-standing Stranglers fans will remember the thrill of hearing a top-twenty smash from the autumn of '77; instrumentally it was an elixir of effervescent keyboards, stomping drums, strident bass and sinewy lead guitar. Vocally we had the growling chant of Mr Cornwell but a chant whose words were loud and clear and which gave us cause to think. It was without doubt a classic pop single. OK, so you say 'so what, it's just another hit from way back when – a golden oldie played by golden oldies' (oops!)

nothing more testy to grapple with other than the lyrics of the afore-mentioned Jason song. To my mind there seem to be very few songs these days which make the listener sit up and think. In the last year I can think of only one song of substance which made the charts and that was Midnight Oil's 'The Beds are Burning' ('well done' to all the 14-year-olds who bought that one).

Meanwhile, back in '77 – imagine some sort of parallel universe – our 14-year-old avails himself of a reference book in the school library (such enthusiasm!). A quick look reveals that Trotsky, from the October Revolution to the death of Lenin, was the second most powerful man in Russia – no prizes for guessing that Lenin was the first – until he was ousted by Josef Stalin. He was exiled and eventually settled in Mexico where he spoke out against Stalin's evil regime. In 1940, courtesy of Soviet agents he got



Incidentally, can you imagine today's teeny-boppers playing 'Ugly'?; what a song that was, a prime example of pop eloquence if ever I saw one – it refers to Jews, the poet Shelley and its misogynistic and sexist lyrics are, well, ugly.

Of course, times change and yesterday's tunes are the bread and butter of Tony Blackburn or dusty vinyl discs confined to some cardboard box never to grace a turntable again (particularly if you've got a CD player now). Who knows, maybe Jason's next single will be a paean to the struggles of the East European peoples – I fear not but, no doubt, the word 'pain' will be on many peoples lips. However, let's leave the last words to Jean-Jacques Burnel whose slice of homespun philosophy on the afore-mentioned 'Ugly' may provide the answer to any speculations on just what makes a classic record:

... 'don't tell me that aesthetics are
a subjective view/
just know the truth when you see it
– whatever it is....'

©B. Morse 1990.

Come back, Chaac, all is forgiven.

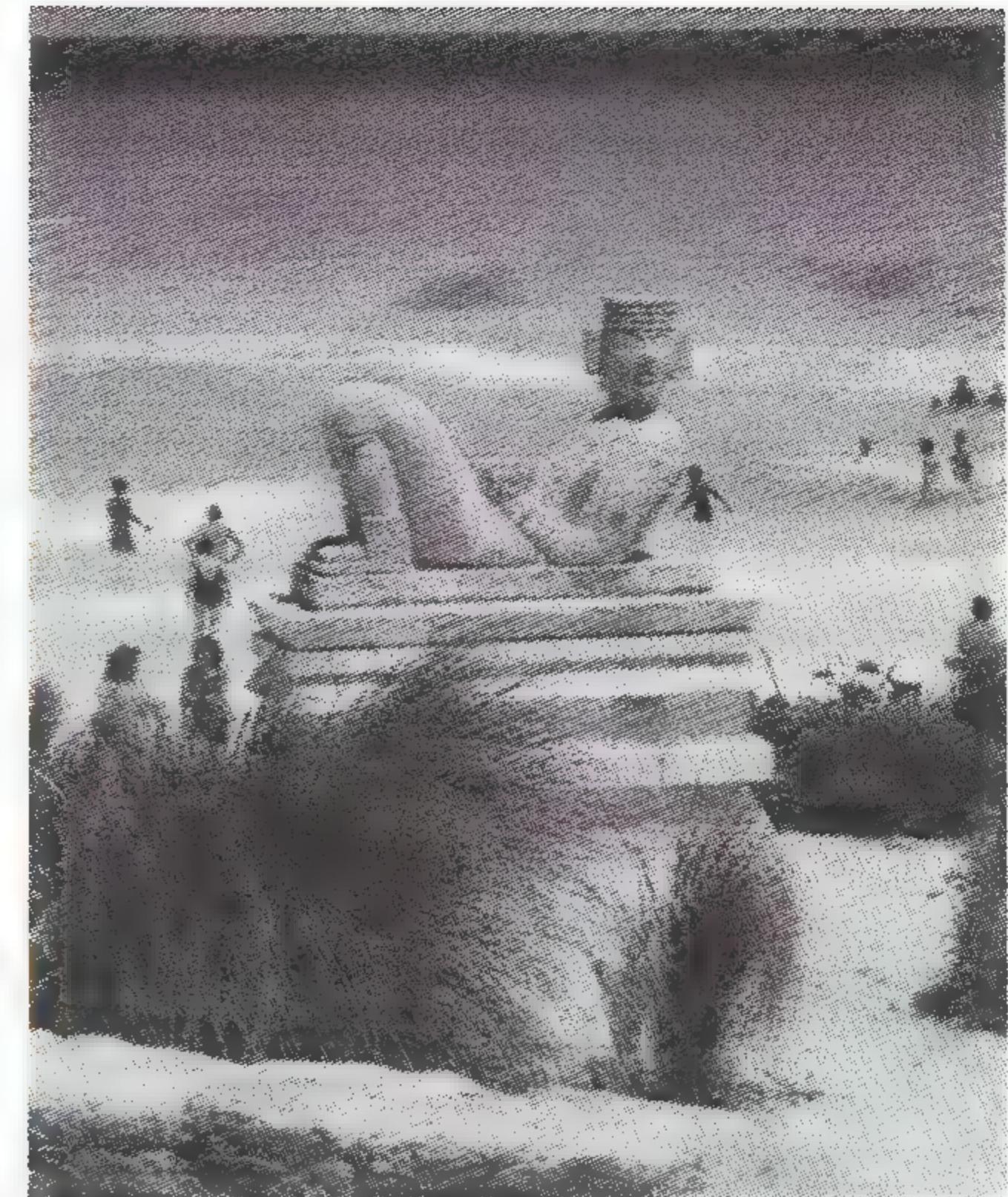
“... tempting children who came to get rich under Mayan skies”

One of the first words that people think of when you mention Mexico to them is Acapulco. This town on the Pacific Coast has been discovered by the charter flight and has been invaded by the English. But Mexico is a vast country, stretching some 3000 miles from its border with California eastwards to face Cuba on the Caribbean. I've spent some time in this eastern region. It's called the Yucatan and it interests me for many reasons. Of course, there's sun, sea, exotic fruits and tequila... but all these are available in the rest of Mexico. What makes the Yucatan special is its people. They're called Mayans and they've survived almost completely outside the rest of the population. They're the descendants of a civilisation which flourished about 1000 years before Christ. In fact, scattered all over the Yucatan are the remains of their spectacular buildings. All hand-built from hand-carved limestone rocks, and this was before the age of metals, so it was all done with flints and the like. Some of these buildings have been restored, but there are so many that it's impossible for the Mexican government to get to them all at once. Most of them are still hidden, covered in jungle. Besides which, the ones that have been restored have to have the jungle kept off them.

The Mayan race had a glorious 1000 years or so before it went into decline. It featured a highly sophisticated calendar which is more accurate than that used by us today. But scholars were in a minority, and most Mayans would feel privileged to have the chance to sacrifice them-

selves to their Gods. This was part of everyday life for them, the population would be duped into offering their children as sacrifices for the most fundamental of purposes – one of them to make the sun come up! They would line up 100 virgins for their hearts to be torn out of them by a priest in the morning before dawn, and, hey presto, the sun would come up! This increased the belief of the population and strengthened the control of those in power – those in the know. These techniques have and always will be used to keep the status quo intact.

Most of the Mayan buildings are covered in carvings of their Gods, and one in particular: Chaac, pronounced Chuck. He was the God of rain and in country with the heat of the Yucatan, rain is essential. The Mayans managed to find lots of wells within the limestone bedrock, as one always does, and were able to survive long droughts by maintaining their water supply from them. The jungle which covers the Yucatan is growing in only a foot or so of topsoil covering the bedrock, and it's remarkable that such a varied life system exists in this region.

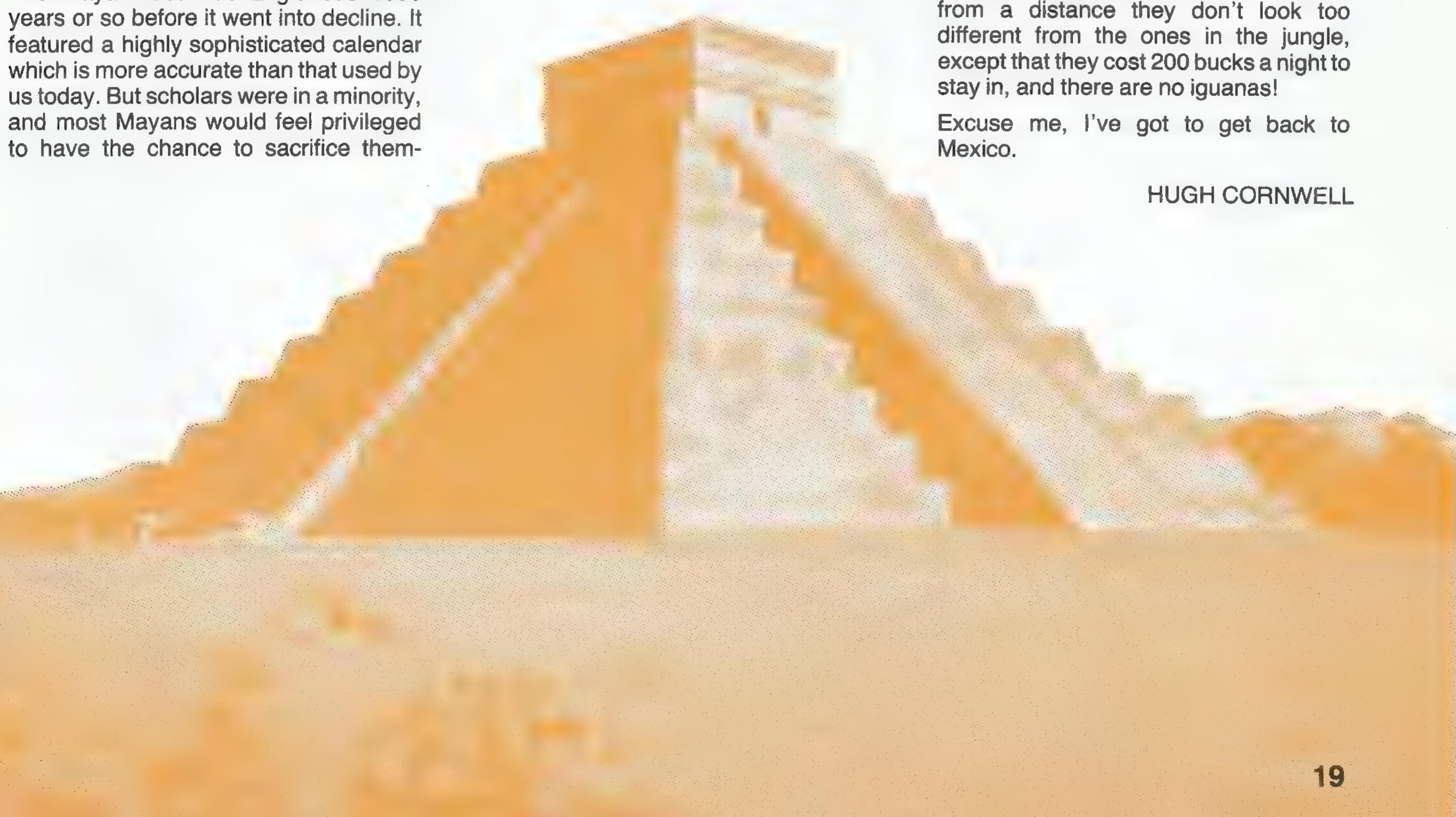


But the most intriguing feature of the Mayan Indians is their origin. Apparently a Mayan can hold a conversation with a Japanese, each speaking their native tongue. Weird? Furthermore, all Mayans are born with a brown circle at the base of their spine like all Polynesians. Double weird! It's thought that they started off migrating from Polynesia over the Bering Straits and just headed East, stopping when they got to the Yucatan. And who can blame them? Fresh lobster, plenty of fish, alcoholic drinks made from cactus or honey, and if you want to move to a bigger house, just hack down a few palm trees – and build a new house!

Finally, there's a funny twist to all this. The U.S. has picked up on the vast tourist potential of the Yucatan and together with the Mexicans are developing beach resorts in as much of the coast as they can. The centre of this is Cancun, which looks like an upmarket Torremolinos without the British, and down the side of the lagoon facing the Caribbean the Mexicans have been busy building.... new pyramids. The Sheraton, Hilton, Hyatt, Regency, etc. etc. And from a distance they don't look too different from the ones in the jungle, except that they cost 200 bucks a night to stay in, and there are no iguanas!

Excuse me, I've got to get back to Mexico.

HUGH CORNWELL



The impossible
happens at a
Stranglers
photo shoot



Letters to the Editor

Euroman cometh – again

Dear SIS,

First off, thanks for the prompt reply and the issue of Strangled 29. Another excellent issue, thanks.

Secondly, I would like to reply to the article by AD Stalgis on the subject of a united Europe in 1992. I would like to thank AD Stalgis for his viewpoint, but would like to put forward mine. I admit the article was in answer to JJ's 'Euroman' album, but it seems to me that he has grossly understated the possible consequences of 1992, and is instead intent on creating a political forum for the purpose of slagging down Margaret Thatcher. I would like to put some of my own views forward on 1992, if I may, & give some people cause to think seriously of possible consequences – for better, for worse – of 1992. Firstly, it seems that 'Gorbymania' has swept Europe, and people seem to be thinking less of Eastern bloc as an enemy – fine. But what if there was a sudden shift in the East's policies, and they were to become hostile? At the moment, it seems – especially in W. Germany – to be more ecology, less defence! Let us not lose sight of a united defence against the Eastern bloc just because things are looking friendly between the East and West. The general apathy to defence, especially in W. Germany (who would like NATO allies out) and the elation of the breaching of the Berlin Wall may hide the need for a defence – paranoid? Sure, but better safe than over-run, especially as W. Germany is the gateway to the West.

I centre on W. Germany not only because of its tactical position, but because of its strong economic position. At the moment, it could be the key to the EC working due to the strength of currency and industrial and export strength – it could prop-up the ailing countries better than most. The problem is there is still mistrust all these years after WW II, and is it really likely to want to share all with those who have little? It would be naive to believe that selfishness would be overcome by the EC. Also, with the present fantastic occurrences in the East, and the Berlin Wall especially, is it fully focussed on the EC and its fruition in 1992? I hope so.

As I have said, this is a personal view of the facts as I see them. As such I am alarmed at the signs in some quarters of the Brussels HQ wanting to take full legal power and make laws for the whole of Europe.

Granted, our government will have a say, but in a democracy who's to say they won't be overruled and a law we as a nation do

not want will be forced upon us? This I see as a loss of National Identity, which I see as no more than wishing to stay British, after all, I doubt the German people would like to be completely 'European' just as some in this country wouldn't like to be, and lose some sense of their past.

Taking up issue with AD's letter, the EC WILL change our food – just a small point! The British banger is no longer sacred!

The one constant through all this change, though, will be corrupt government personnel and businessmen – they will still be around, but on a much, much larger scale.

The benefits of 1992 could be massive – but so could the setbacks. I am not trying to force anyone to accept my views but just to realise there is a lot at stake here!

It seems to me that all is apathy now, with a 'well, it's gonna happen, anyway....' attitude. It may stop economic regression, but what about the mainland Europe's liberal sex and prostitution laws? Drugs will, to a greater extent, possibly be freely transported around Europe. Aids? Will our over-burdened economy become more so, or benefit? And the question that scares me is will terrorists be able to move manpower and equipment more freely? What about immigration?

To sum up, the idea is a good one, but what will happen if all does not go to plan? Again, I repeat, my intention is not to open a political debating forum, but just to show that all is not 'cut and dried' and to look at 1992 from a purely economic viewpoint is little more than naive, in my opinion. If it all falls apart, you'll find me in Canada.....

Thank you for your time.

Andy McKenna

.... and again

Dear SIS,

I enjoyed the European emphasis in Issue 29. AD Stalgis in particular managed to hit a few nails on the head. And, talk about timing! My copy of 'Strangled' arrived about 2 days after the Berlin Wall came down. The sun is rising on a new Europe.

I was also intrigued by JJ's comment on Velikovsky. Far from being vindicated, Velikovsky is still regarded as a half-baked mutter by the establishment. The recent Voyager flybys of Uranus and Neptune confirmed that it is possible that these two planets may have formed at a later time than the rest of the Solar System, but we are talking of events that

happened billions of years ago. Certainly not within recorded history, as Velikovsky seems to think. I would like to read JJ's thoughts on the subject.

Keep up the good work,

Jim Steel

Guess who's coming to dinner

Dear JJ,

I'd like to bring to your attention an interview which was broadcasted on the Anne Nightingale Show (GLR Radio Station) on Sunday, 27 August, 1989, with Ian Smith. The subject was cannibalism.

The interview was to plug Ian Smith's shows at the ICA from Wednesday, 30 August to Saturday, 2nd September. I found the interview quite fascinating. I'm afraid I didn't tape the interview as I did not know it was going to be on. So I'll just tell you about the best bits:

In ancient Peking, street peddlars used to sell Man Pie and Dog Pie, which puts us on the same level as a dog. This is supposed to be the oldest kind of 'take away' food in history.

Western Europeans are supposed to be the worst types of human to eat, because whether we smoke or not, we all taste like tobacco!

Vegetarians are the tastiest. Japanese taste like fish (he said it was probably due to all the 'sushi' they eat. I think this may have been a joke).

An interesting point he made was that what better way for us to save the ecology of the earth than to eat our dead...like most other animal forms. One tribe in New Guinea today, marinate their dead in tomatoes and spices before cooking the bodies (*à la provençal*) which could link cannibalism with France. (He claimed that long ago, French travellers could have taught them this method).

Another interesting 'fact' was that scientists have discovered that it takes a man only 4 days to be without food (e.g. in a desert) to start thinking seriously about cannibalism.

He also came up with an interesting recipe for a meal that would knock Hugh's recipe for brown bread (in issue 21 of Strangled) for 6:

Starter: BRAIN DIP (Boil the brain to a liquid form, dip in fingers, palms and toes).

Main Course: Various sections of the body cut up. (The male breast is supposed to be the most tender part of the body. The lower leg is usually discarded as it is not worth the bother of eating).

Dessert: Toughened skin (which you chew like a shag of tobacco). (This is considered to be on a par with the traditional brandy and a cigar after a meal).

Wine: MOUSATA (Main ingredient of this wine is bones which are crushed into a powder and mixed with local berries, etc. This is drunk throughout the meal).

My favourite part of the interview was a 'phone-in' which may be Strangled could make into a challenge to win a T-shirt, etc.?? The question was: 'Who would you most like to eat and why?' The answers I found most amusing were:

The Queen...because I like rich food. Linford Christie...because I'm a fast food nut. Kelly La Boche: on a kebab...because I'd like to skewer.

He also talked about a book called 'Stranger In A Strange Land' which I'm sure you must have read. Since reading this book he has had the fantasy that when he dies, his friends will all hold a banquet where they divide this body up into sections to devour him. So that he may live on through his friends.

Anyway, by the end of the interview, I was convinced that this guy, Ian Smith must be a friend of yours. If he isn't, I apologise and await another feature of yours on cannibalism.

I would like to point out that I am not a cannibal and shall never be, but find the subject fascinating.

Yours, thinking of turning vegetarian – Joe Buck

I'm getting hungry typing this – Ed.

What can you say...

SIS,

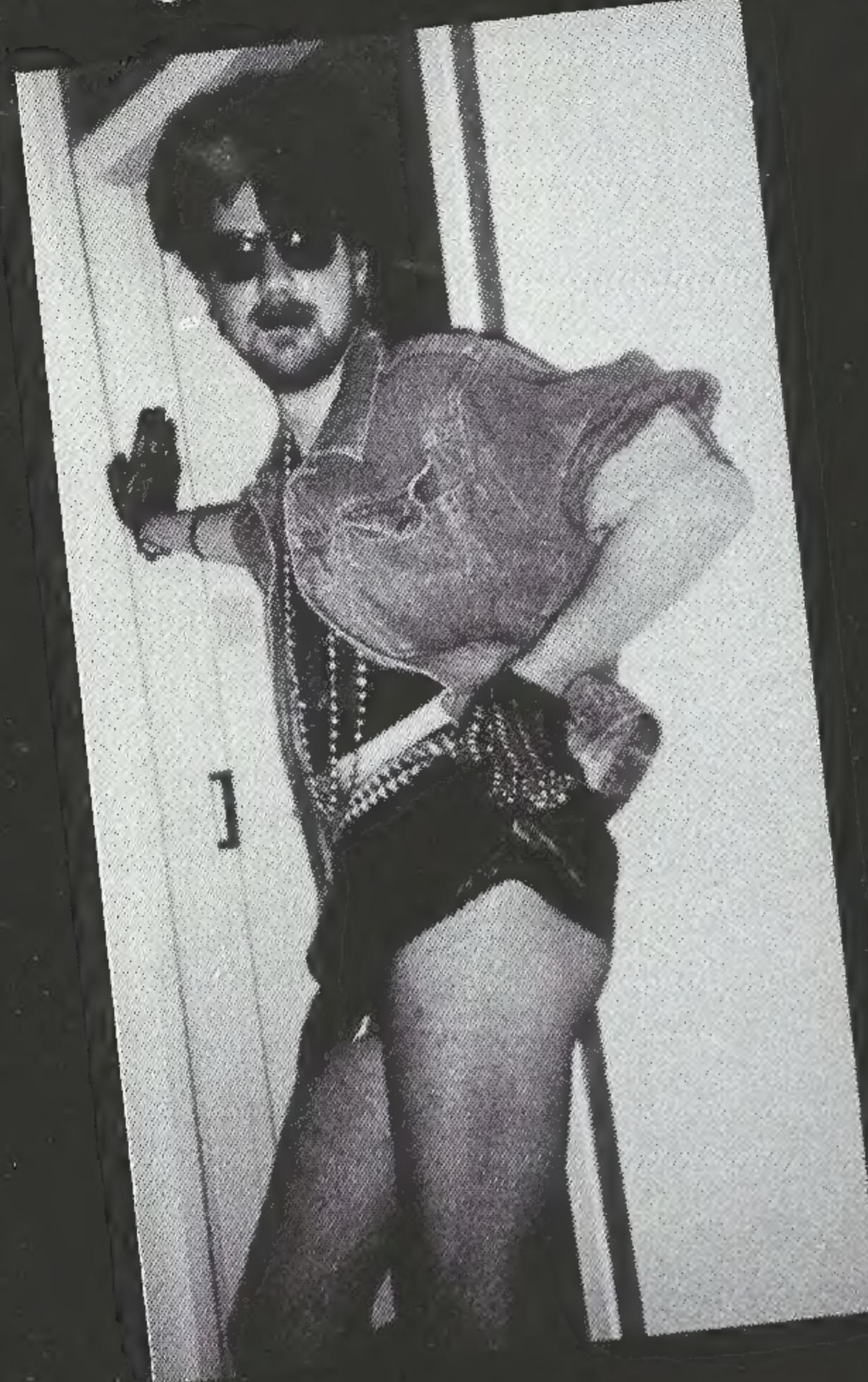
I don't know if you'll print this, but I've just gotta mention this. I've seen a lot of good bands in my time, but 'The Stranglers' at Brixton Academy earlier this year was the best live show I've ever witnessed. With no support, they came on to begin with a 'hot' version of 'All Day....' to carry on with greats (I've never heard live before) including 'The Raven', 'Ships', etc.... 'The Stranglers' are (to me) about the best live band in the world, and I'm not just saying this for the reader. Believe me. Isn't it a shame 'The Stranglers' aren't recognised enough for their professionalism? But, for me, and I'm sure, thousands of others, 'The Stranglers' will be on my record deck while I zoom around in a wheelchair at the age of eighty. Keep rocking boys, we love ya.....

Yours foreverly,
P. Butler

Out of the closet

Dear Strangled,

I know who 'Norman Normal' is. Enclosed is a photo to prove it. What I want to know is how come the MIB knew before I did? I've been with him for just over nine years and I only found out a while ago.



I think it must have something to do with playing the bass. 'What is this WIB on about?', I hear you cry, well I'll explain. Dale, my husband, whose photo it is, is a trained double bass player, he also plays electric bass, (and quite a few other instruments—keyboards, electric sax, etc.), just like the bass player of a group not a million miles away! He, who uses two initials for his name (get who I mean?) is also reported to be fond of 'dressing up' and only recently passed as not one but three women!! See what I mean about the bass connection. It's a pity you can't see his feet—the size 10, 10 hole Martins finished the outfit off a treat!

All the best from a WIB who quite enjoys being married to 'Norman Normal'.

Is this logical?

Dear Strangled,

Enough is enough! re: your competition in the October issue of Strangled. You ask for the names of the Band Leaders to be matched with the Band Names, but lo and behold, when it comes to 'The Stranglers' do we see the names Colin, Clive, Alex or Frogg? Surely everybody knows that 'The Stranglers' (Salisbury's finest) consist of Colin 'Huge' Holton on guitar and vocals; Frogg Moody on keyboards, Alex Mundy on drums and myself on bass and vocals? You didn't? Well you do now.

Since 1983 we've been deputising for the Stranglers on the Salisbury dates—ha, ha of their UK tours (and got bad reviews as well, just like the real thing!) without as much as a mention in Strangled, and now you can't even get our names right, what is the world coming to?

Seriously though, I don't know if you know this but Salisbury is a Strangled stronghold of fans (one ex-resident is now in Hollywood at the Guitar Institute of Tech. covering those damn Yanks!) with a surprisingly large following for such a relatively small place, though I don't know how many get Strangled, most seem to read mine.

'The Stranglers' (formally 'The Salisbury Stranglers')—pun—started as a joke at the end of 1983 at a New Year's Party. As most people tend to do daft things, etc. at parties (dress up, get smashed, etc., etc.) we decided to go as the Stranglers, and since a local band would be playing, and equipment would be available, we decided to reinforce the joke somewhat by actually playing a set of Stranglers songs (we all play in local bands) with the intention of playing as long as possible before getting chucked out!

Unfortunately, the joke backfired on us, and instead of getting chucked out, about 150 people ended up having a barmy pogo-a-go whilst shouting for their favourite Stranglers songs! Certainly, it was a new year to remember.

Therefore in the past 6 years we've played about 11-12 gigs locally in Salisbury, either because somebody bribed us with alcohol (my favourite reason), or we've needed a break from our own gigs!, or just out of spite, yeah!

Now we tend to play a mixture of New Wave classics by XTC, Damned, Buzzcocks, etc. but still manage to sneak in about 8 Stranglers songs, No More Heroes and Nice 'n' Sleazy always go down a storm.

Anyway like I've explained the Stranglers play about once or twice a year maximum, depending on how much bribery people buy us to drink, and now haven't played since a year ago (at the moment we're all committed to our own bands), but who knows it could be that we're getting due for another crack at the whip, so the Chiddington Mob who keep impersonating us had better watch out!

I've included a couple of photos (sorry, they're only photocopies) and would leave you with this thought, if the Stranglers yet again don't manage to fit in Salisbury on the next tour, don't worry because yet again 'The Stranglers' will come to the rescue. Ta-rah!

Yours,

Clive Roper

P.S. I think we've fooled everyone so far!

£6 PAID for Always the Sun XL, good condition T-shirt. Please contact Dave, 15 Glendale, Swanmore, Southampton, Hants. Hi to 'Choosey' Suzi Jane—the sexiest WIB I've ever seen.

WANTED: Photocopies—Tour Programmes 78/80, Euromani Tour infos, Inside Information (Hugh), Much Ado About Nothing (Jet), we can do some swaps. — Eric Dochez, 11 quater rue durin, 59300 Valenciennes, France. My phone number is 27 42 56 59.

HEY, look at this, I will pay £100 for an original Snow Country, £80 for an original Peaches, £25 for an original Rattus with free sticker and single in red sleeve. Also wanted, Jap LP's especially Live X-Cert and mini LP's, tour programmes, promos, imports. £25 paid for a pack of Raven promo playing cards. Serious money paid for all items. Please send details, — Jools, 16 Butchill Ave., Sheffield S5 9DG.

FOR SALE to highest bidder—Front Row Festival Double Album, original Warner Bros.—good condition. Contact Rebecca, 86 Westwood Ave., Dalmilling, Ayr, Scotland KA8 0RA. PS—Hi to Pete in Sussex, Steve, Daleinblack and anyone else who knows me. Dave—thanks again for the signed photo but I still want to know something—How did you find out about me missing the Livingston gig? Please tell me.

REBECCA—a little birdie told us—Pam.

RARE ITEMS FOR SALE—I have a fair few posters for sale including some very rare ones. Also a few rare records for sale, like Peaches German import, different sleeve to British, if you are interested phone or write for details—send an SAE—G. Rose, 15 Brunswick St., Walcot, Bath BA1 6PQ.

Are there any Stranglers fans in the Stevenage/North Herts area interested in going to gigs/pubs etc. I am a 24 year old male. Please contact Kevin Smart, 4 Holly Leys, Stevenage, Herts SG2 8JA.

WANTED: Tomorrow Was/Nubiles (cocktail version) 7"; Paradise—12"; Nice in Nice 12"; Let Me Down Easy—12"—5 tracks; No Mercy—12"—4 tracks; write to or phone: Johninblack, 20 Miller Crescent, Muirhouses, Bo'ness EH51 9SR. Tel. (0506) 827422.

FOR SALE Punk Collection (1977 Italian LP)—16 tracks, Police, Ramones, Models, Dead Boys, Iggy Pop, Models, Eater, Electric Chairs and more. **WANTED:** No Mercy EP, Let Me Down Easy—5 track (with or without poster). All Day CD single and Grip '89 CD single. Contact: Anthony Luke, 2 The Crescent, Sherburn Village, Durham DH6 1EL.

Stranglers fan just moved into London and looking for new Stranglers friends in the area. Contact: Duncan Gerrard, 6A Medfield St., Roehampton, London DH6 1EL.

Saminblack from Tamworth would like all his Strangler-fanatic friends to know that he is engaged to marry a rat named Carla. The marriage will be in September 1990 so if any of you meet me on the tour please do not mention any dodgy women of old. Love, The Tamworth Strangler. PS—Hello Keg and Tweedy.

WANTED: Helmets Richard Skinner session—Paul Hayward, 3 Northfield Grove, Finchfield, Wolverhampton WV3 8DW.

Brain Cells Optional!—new FAN-ZINE! Issue one—features band interviews, record reviews and readers letter and more! 30p & A5 SAE to: Anthony Luke, 2 The Crescent, Sherburn Village, Durham DH6 1EL. Mark both envelopes with 'BCO'.

Anyone interested in a new penpal from Eastern Europe contact: Miltenyi Gabriel, Lejto ut 22, Budapest H1124, Hungary.

Stranglers live in Madrid & Interviews/Dreamtime tour. VHS format video £12. Send cheques made payable to Boxbeet Ltd., PO Box 195, Cambridge CB4 2QJ.

Anyone have a Stranglers bomber jacket for sale?? — contact: Gabriel Miltenyi, Lejto ut 22, Budapest H1124, Hungary.

WANTED: Small sweatshirts, band photo, cartoon, Raven and La Folie, small Stranglers bomber jacket, Euro-man album cover poster, cartoon poster, Black & White and Raven Mugs. Write to: Jools, 16 Buchill Ave., Sheffield S5 9DG. Hello to Shelley in Southend, I think, last I heard, you don't know me.



'Max Splodge', where are you these days? Come and play in Worthing, you old sod. You've got a large following down here. Someone help me, I want the (doggy front) 'Splodge' album (or a recording). 'Mick Parker', it's about time you got out there and started a life of 'Sox, booze and rock n' roll', isn't it? This time is for real. 'Black Album' (original)—Damned? Anyone? Come on, it's rare, but not that rare! I want a gorgeous 'Stranglers', 'Damned' fan to come and marry me, any offers? (elope to Hong Kong)—Contact: Pete Butler, 137 King Edward Ave., Worthing, Sussex BN14 8DG.

FOR SALE: Strangled mags, Vol. 2 issues, 1, 8, 14, 15, 16, 17, 18 (2 of these), 19 (2 of these), 20, 21, 22, 23, 24, 25, 26 and 27—any reasonable offers accepted. Front Row Festival Poster (copy)—50p; Aural Sculpture catalogue—£1.50; Strangled Binder—£4.50; Inside Information—£1; Much Ado About Nothing—£1; Jet Black Drumsticks—£2.00, Polo style black small Logo sweatshirt (M)—£10; Dreamtime tour T-shirt (M)—£5; Black small Logo T-shirt—£6 (L); White small Logo T-shirt (L)—£6; Blue rat T-shirt (L)—£6; badges: Gospel 30p, white w/logo—30p; rat—30p; wib—30p; I read Strangled—£1. Band photo (2 of these)—50p each; 2 Raven and 1 Rat mug—£2.50 each. Cheques to: J. Hales, 54 Corner Fields, Streatham Hill, London SW2 4TJ. Please add a contribution towards post and packing.

Stranglers records for sale. Will buy your unwanted records, etc. SAE to: D. Williams, 10 Harper Grove, Sutton in Craven, N. Yorks. BD020 7JN.

Ian Macdonald has been incommunicado over the last 2 years. He now lives at 64 Russell Rd., Hendon, London NW9 6AL and can be reached during the daytime on (071) 538 8300. He's still looking for a set of Strangled Vol. 1 and also issue 2 of 8000 plus magazine. Good prices paid. All old friends and acquaintances are encouraged to get in touch.

WANTED: 'Purple Helmets' Richard Skinner session - contact: S. Bell, 65 Maple Grove, Fulford Rd., York, YO1 4EJ.

FOR SALE: Stranglers Collection and Screentime videos, Both on Betamax format. Contact: T. Armitage, 30 Briar Close, Stopsley, Luton, Beds. LU2 8EA.

WANTED: Videos and Stranglers tour posters and other rarities. Contact: John Nicholson, 12/16 Calder Grove, Sighthill, Edinburgh, EH11 4NA.

FOR SALE: Twin tape deck with detachable speakers, auto reverse, 3 band graphic equalizer. - £70 - good condition. Contact: Johninblack, 20 Miller Crescent, Bo'ness.

Steven Smith in Dalry - Get f***ed. When people start writing to me I don't expect them just to stop whenever they get fed up writing. I would like to give the same message to Duncan Gerrard in Elgin & John Feerick in Belfast - Rebecca.

Calling all photographers! If anyone at the gig, Brixton Academy 24-2-90 took photos during 'Schoolmam' while a blonde girl was on stage please contact: Nicky Thomas, 197 Reading Rd., Wokingham, Berks. RG11 1LJ - Thanks.

French, German, Italian & English (original) black albums urgently required - your price paid. Also, early (Black & White) Damned Poster wanted. Please would the guys selling posters outside the final gig at Brixton get in touch. Eloise; if you're reading this, I'd just like to say thanks for nothing. Is there a nice person out there who'd sell me the (Doggy) Splodge album? A big hello to all the patients at the Captain Sensible Home for the Mentally Ill. Pete Butler, 137 King Edward Ave., Worthing, Sussex BN14 8DG.

FOR SALE: Record collection - The Stranglers - 7", 12", LP's and cassettes - 100 in total. All very good condition. Tel: 0924-273567.

Whatever happened to Helen Connolly, not still selling leather box jackets? Simon in Bolton would dearly love to hear from you again. Yours hopefully, Simon Wood, 104 Stewart St., Bolton, Lancs. BL1 3NP.

Edinburgh 5th March. The guy from Glasgow (row U next to me). Thanks for making me laugh. Sharon. Harthill. PS - The band might play SPAIN next time! Hello to Tracey (London?). If you remember me, please write: 8 Gibbshill Place, Harthill, Scotland ML7 5RZ (I want to say sorry!).

Anyone who managed to take a photograph of the lad (me) who showed Jean Jacque how to do the JJ shuffle on stage at Scarborough March 8th 90 during Punch & Judy, will pay! Contact: Steve Bell, 65 Maple Grove, Fulford Rd., York YO1 4EJ.

FOR SALE: Bear cage 12" Pic Bag (Rare) £15; MSD 12" in Pic Bag £8; WWW/Bear Cage 12" Japanese Pic £10; Paradise 12" in Pic Bag £7; Feline American (Golden Brown extra track) £10; All singles are in picture covers in mint or excellent condition. 7" Sweden (Spanish) £10; 7" Pink EP £10; 7" Mony Mony £10; All Stranglers singles from Grip to Paradise £8 each. 7" JJ Freddy Laker £15; 7" Tomorrow Was/Nubiles (spelt Nublies) £8; 7" original Choosey Susie red cover £20; Prices include postage. Please ring Howard on Rochdale (0706) 3569400 for details.

FOR SALE: Harry 7" £3; Harry French 12" £6; All live Gatefold £5; Many more. Write to: 10 Harper Grove, Sutton in Craven BD20 7JN. Cheques to: D. Williams. Prices include UK p&p. Overseas ask. Wants/Sale lists e.

AURAL AUGASM magazine. 32 pages of Sleaze, Violence, Bad Sex and Nazis. 60p & sae. Also out on cassette £3. G. Louden, 90 Chiswick Lane, Chiswick, London W4.

Special hello to Steve, Ade, Raj, Gunther, Andy, Phil, Paul, Stewart, Graeme, Michelle, Owen and anyone else I've forgotten. Great to see you all again at Brixton. Great gig. Keep in touch you horrible lot. Always in black, Darren. Also any other MIB or WIB who feel the urge to write to me - D. M. Goodley, Barley Down Bungalow, Gander Down, Ovington, Alresford, Hants. Thanks to The Stranglers for a great tour. See you all again soon. Dazinblack.

Private collection of rock 45's and albums including rare Stranglers Records - sae for list to Jozef Green, 12 Hunters Grove, Swindon, Wilts. SN2 1HE

Albums: original release 'B&W' inc. limited edition white vinyl 'Walk on By', w/w Tits/Mean to Me; The Raven (3D cover); Stranglers IV (US import inc. Vietnam/GMBH; Hugh's Nosferatu; JJ's Euroman Cometh; JJ & Dave's Fire & Water. Singles: Bear Cage 12" c/w Shah Shah; JJ's Freddie Laker - pic cover; Hugh's White Room - pic cover; Tomorrow Was / Nubiles (cocktail); Peaches - pic cover; Choosey Susie/Do The European/White Room/Straighten Out US Import EP; Grip/London Lady; No More Heroes / In the Shadows; Something Better Change / Straighten Out; Nice 'n' Sleazy/ Shut Up; Walk on By/Tank/ Old Codger; Rok it to the Moon/ 5 Minutes; Duchess/Fools Rush Out; Nuclear Device/Yellowcake UF6; Don't Bring Harry EP; Who Wants the World/Meninblack; Bear Cage/Shah Shah a GoGo; Let Me Introduce You

to the Family / Vietnamerica; Thrown Away / Top Secret; Nothing on Earth / Maninwhite; Golden Brown/Love 30; Strange Little Girl/Cruel Garden; European Female/Savage Breast; Midnight Summer Dream/Vlad & Olga; Paradise/Pawsher; Skin Deep/Here & There; No Mercy/In One Door; Let Me Down Easy/Achilles Heel; Nice in Nice/Since You Went Away. Note: From Grip to Nice In Nice - all pic sleeves. Contact: D. Francis, 3 Stanshaw Rd., Stanshaw, Portsmouth, Hants.

Manchester Area: Cornwellian guitarist/vocalist (if you can't sing but still play guitar that's OK) required to join bass and keyboard player. We've got a fair bit of material to work at and we want someone who's enthusiastic with a reasonable level of musical competence. Influences, Stranglers, film music and harpsicords. Please write to: Dave Whelan, 5 Worthington Ave., Hopwood, Heywood, Lancs. OL10 2LN. (Hello to Alison 'The Blue Sister' from Daveinblack & Mickinblack).

Ian D. (Portsmouth) - Hello! How are you? I was at Newcastle and Scarborough gigs - they were excellent. Where were you? Keep in touch 'cos I've lost your address. All the best and take care. Kath R. (Seaham).

JOHN ELLIS mini 1p 'Microgroove' £4 inc p&p. Available from Furious Productions, 16 Crouch Hill, Islington, London N4 4AU.

FOR SALE: Jap, Irish & British releases wanted; Le Whiskey 12", 12" All Day - & Poster. Also any House of Love or Cry Before Dawn rarities - Bernard Griffen, 37 Lisnafin Park, Strabane, Co. Tyrone, N. Ireland.

21 year old Damned freak seeks a female pen friend. My interests are: going to gigs, hating Ben Elton, laughing at the Cure, eating hard boiled eggs by the dozen. What are yours? Does anyone out there have the cassette of the first Splodge album? Your price paid of course. P. Butler, 137 King Edward Ave., Worthing, Sussex BN14 8DG.

Top quality Stranglers poster available - send sae for lists to: S. Bolton, 4 Burlington Close, Heaton Mersey, Stockport, SK4 3BA.

3 Picture discs for sale - Big In America, Always the Sun, Shakin Like a Leaf - £5 each & 50p p&p - Contact: Craig Gogay, 18 The Close, Wilmington, Dartford, Kent DA2 7ES.

WANTED: Any imports from any country - very interested in different cover types, also would like anyone to contact me if you have any tapes from any gig 1990 tour, interested in all 27 dates, would like pen-pals from anywhere in the world, to write to and exchange merchandise. Please write to: Graham Robertson, 30 Dickson St., IF3, Edinburgh EH6 8RR, Scotland.

HI/THANKS TO: Dave H. (for all the driving etc.), Steve (Europe next!?), The Newcastle Boys, Paul K and the Northern Boys, Darren from Glasgow, Karen (Gatwick Lady!), Dave and Caroline, Graham (Ock Aye!), Gary and Lisa, Graham, Jeff and Danny, Andy, Mumfie, Phil, Robb and Sam, Paul Edwards, Ruth, Raj, Paolo, Jim, Adrian and Gunter, Ian M., John in Manchester, Neil and Kieran in Dublin, Brenda, Gary Holmes, and particularly, to the Band and Road Crew! Thanks for a great tour! See you soon! Oweninblack!

ADS

FOR SALE: Dreamtime pic disc x 2 £8 each. Dutch Feline £6. Hello to all my Strangled friends. Jools, 16 Butchill Ave., Sheffield S5 9DG.

Energetic blokeinblack wishes to converse with females (European, London Ladies, Strange Little Girls, etc.) in any country, 18 upwards. Get together if you aren't so far away. Also, got any reasonable offers on 'No Mercy' (single) or 'Skin Deep', 3D Raven LP? Let me know if you've got any of these records for sale. Contact: J. McClenaghan, 12 Ballymo Rd., Antrim, N. Ireland BT41 2QT.

FOR SALE: 135 Stranglers records and tapes (inc. British, imports, demos, rarities - inc. No Mercy EP, JLNOE, etc.), LP's, 12" & 7". Send SAE for list to Dave, Cornerways, Cromer Rd., Hoylake, Merseyside L47 1HA or phone (051) 632 1406.

Stranglers: Irish, Australian, Japanese, English, LP's, 12"s and 7"s. Also Clash, Jam, Damned, PIL, Cure and Joy Division, for sale or exchange. For a full list write to: Dermot Louth, 203a Collins Ave., Whitehall, Dublin 9 Ireland. Regards to: Bernard, Egg, Jo, Donal and the not so disenchanted.

Wanted: Lynyrd Skynyrd videos. Also wanted: Female penpals from Scotland, Canada & America. Tastes include: Jeff Healey, Hendrix, Big George, Blues, etc. Interested? Then write to: Brian Hay, 7 Watson St., Falkirk FK2 7EX or Steven Gillespie, 32 Watson St., Falkirk FK2 7EX.

Calling all people from Manchester. Were you at DeMontford Hall 23rd Feb./16th March? Were you at the front near JJ? Are you male, tall, thin, light brown hair, small moustache, approx 25-26 years old? I'm looking for you to write to me. I was the girl with the long brown, curly hair with the b&w t-shirt on. We did talk. If you remember me send a letter & photo to: Sammie Lake, 10 Cuffling Frive, BFE, Leicester LE3 6NF - hope to hear soon.

Did anyone in the Glasgow area tune in to Radio Clyde on Saturday 11 Nov., apparently they broadcast a live version of the Stranglers at Livingstone Forum (10/6/89). If you have a good recording I would be very grateful to hear from you. If swaps wanted I have other copies of radio broadcasts, interviews, gigs, etc. Please write or phone: W. Bain, 43 Wisp Green, Edinburgh EH15 3QY. (031 657 1061).

Alison (The Blue Sister) would love to hear from anyone reading this ad who wants a penfriendinblack. I would particularly like to correspond with anyone interested in the paranormal (esp. UFO's, corn circles, ley lines, etc.). Write to: Miss A. Morris, 8 Turnberry Ave., Thornton Cleveleys, nr. Blackpool, Lancs. FY5 5AL. Hello to Wendy in Nottingham; Dave, Mick, Lionel, John & Carl from Manchester. It was nice to see you all on the tour.

FOR SALE: Strangled Vol. 2, No's 8 (x-word done) 9-19 (mint). Offer to P.H., 168 London Rd., Guildford, Surrey GU1 1XR.

D.I.S.C.O.G.R.A.P.H.Y

THIS ISSUE, DUE TO LACK OF SPACE, ONLY GIVES L.P. RELEASES

| Title | Catalogue Number | Label | Year of Release |
|--|------------------|---------|-----------------|
| ALBUMS | | | |
| Rattus Norvegicus (C.D. CDP 7 46362 2) | UAG 30045 | U.A. | 1977 |
| Rattus Norvegicus | FA 3001 | Fame | |
| No More Heroes (C.D. CDP 7 466132) | UAG 30200 | U.A. | 1977 |
| No More Heroes | FA 3190 | Fame | |
| Black and White (C.D. CDP 7 905962) | UAK 30222 | U.A. | 1978 |
| Live X-Cert (C.D. CDP 7 905972) | UAG | U.A. | 1979 |
| The Raven (C.D. CDP 7 46615 2) (Ltd. 3-D sleeve) | UAG 30262 | U.A. | 1979 |
| The Raven | FA 4131311 | Fame | |
| The Meninblack (C.D.) | LBG 30313 | Liberty | 1981 |
| La Folie (C.D. 7 46614 2) | LBG 30342 | Liberty | 1981 |
| La Folie | FA 4130831 | Fame | |
| In Concert Transcription Disc 276 | 150461/2S | BBC | 1982 |
| <i>(This live recording of the band, taken from their 1982 Hammersmith Odeon concert, was produced by the BBC for transmission on the "In Concert" programme but was never broadcast.)</i> | | | |
| The Collection 1977-82 (C.D. CDP 7 46066 2) | LBG 30353 | Liberty | 1982 |
| Feline (C.D. CDEPC 25237) | EPIC 25237 | Epic | 1983 |
| Feline (Nice Price) | EPC 32711 | Epic | |
| Aural Sculpture (C.D. CD 26220) | EPC 26220 | Epic | 1984 |
| Aural Sculpture (Nice Price) | EPC 450448-1 | Epic | |
| In Concert Transcription Disc 356 | 155221/2S | BBC | 1985 |
| <i>This recording of The Stranglers live at the Dominion 26.2.85 was broadcast by Radio 1 on 11.4.85</i> | | | |
| Off The Beaten Track | LBG 5001 | Liberty | 1986 |
| Dreamtime (C.D. CD 26648) | EPC 26648 | Epic | 1986 |
| All Live And All Of The Night (CD 460259-2) (Ltd. Gatefold sleeve) | EPC 460259-1 | Epic | 1988 |
| Rarities (CDP 7 910722) | EMS 1306 | Liberty | 1988 |
| Singles (The UA Years) (CDP 7 917962) | EM 1314 | Liberty | 1989 |
| 10 (C.D. CD 466483) | EPIC 466483 | Epic | 1990 |

SOLO & ALLIED RECORDINGS

VARIOUS ARTISTS

Hope & Anchor Front Row Festival

(Live double album containing version of Straighten Out & Hanging Around unavailable elsewhere)

K 66077 Warner 1978

JJ BURNEL

Euroman Cometh (LP)

UAG 30214 U.A. 1979

Euroman Cometh (LP)

MAU 601 Demon 1988

Euroman Cometh (Limited picture disc LP)

P MAU 601 Demon

HUGH CORNWELL

Nosferatu (LP) (With Robert Williams)

UAG 30251 U.A. 1979

Wolf (LP) (C.D. CDV 2420)

V 2420 Virgin 1988

DAVE GREENFIELD & JJ BURNEL

Fire and Water (LP)

EPC 25707 Epic 1983

TAXI GIRL (Featuring JJ Burnel and Jet Black)

OVED 11 Virgin 1981

Seppuku (LP)

ROSE 160 New 1988

PURPLE HELMETS (Features JJ & Dave) (ROSE 160 CD)

Rose

Ride Again (LP) (Ltd. quantities in Pink and Clear Vinyls)

Anagram

Rise Again (LP) (CD CDGRAM42)

1989

GLOSSARY

Items in bold print are standard releases